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The extra scan line presents our Point Of View on the state of communication arts, business, and public action.

CPB, Rewrite, Independents

In November the CPB Board voted to undertake a major reevaluation of its funding procedures in anticipation of substantial increase in money it will have by 1981 for programming support.

The Corporation has been presenting options that would slice up an estimated \$31 million pie to a salivating audience comprised mainly of major producing stations, PBS, regional networks, and, for the first time in an industry planning process—independent producers in both LA and NY. Among the “elements” under consideration are the so-called bloc grants to production centers; a plan being pushed by WGBH to provide a return on investment for successful producers; a direct PBS grant for special events, promotion, and for complete administration of the step-up and acquisition fund which currently requires approval by both PBS and CPB; considerable grants to regional or other entities; a plan to provide subsidies for “priority” programs in the Station Program Cooperative; and the retention of research-development-piloting functions within CPB. (Pressure is heavy from stations to remove a requirement in some of these grants to contract with non-station producers for 50% of the work.)

Under the plan, CPB would also determine the decision-making process for the award of each kind of grant, although serious consideration is being given to some kind of

panel arrangement similar to the Arts Endowment.

All of this activity is doubly important with the passage of new public TV funding legislation due in July, the initiation of the public TV satellite distribution system, and anticipation by the entire industry of the report of the second Carnegie Commission, in January. Add to that a number of major new proposals for public TV, as well as the rest of the communications world in the so-called “rewrite” of the 1934 Communications Act which was released in early June and you have an industry caught in the grip of pending transformation.

Few observers expect the rewrite, pushed by Rep. Lionel Van Deerlin (D-Cal) and his aides, to go anywhere for a few years, if at all. Almost all parties concerned have found some provision to oppose—although it promises ample reward to current broadcasters in exchange for a “spectrum use fee” that would finance public broadcasting, minority ownership, a revamped FCC, and an executive agency for telecommunications planning. But public interest advocates like Nick Johnson and Everett Parker have called it the biggest giveaway since Teapot Dome.

The pending PTV legislation (which may be passed by the time you read this) is, however, considerably more real to public broadcasters and all concerned with the future of the industry.

Stations and PBS, which thought they had won the perennial battle with CPB following the release of President Carter's bill last September, are troubled and dismayed at the bills

passed by the House and Senate Committees. They consider the bills, particularly the House bill—completed after a disastrous and arrogant appearance by PBS representatives Grossman, Dallas magnate and Chairman Ralph Rogers and his replacement, Newton “vast wasteland” Minow—an invasion of their First Amendment rights as broadcasters. It would impose uniform accounting procedures, stiff EEO requirements, various sunshine provisions, requirements for independent production, and other conditions on their receipt of federal funds from CPB.

PBS considers the bill a giveaway to CPB, making it a bigger and more bureaucratic outfit with even more of a role in program selection than it has now.

CPB, which launched an impressive lobbying campaign particularly in the Senate, sees the legislation as the start of a new era, one in which PBS can increasingly be bypassed as gatekeeper of the system. This would be accomplished primarily with its new authority to fund non-station “telecommunications entities” and distributing programming over the new satellite system.

Rogers and his powerful confreres on station boards may be successful in deleting the provisions they find most objectionable (the various conditions placed on their receipt of Community Service Grants from CPB, which have heretofore been virtually unconditional, like federal revenue sharing). However, the sense of the Congress in these matters has become much clearer during the past year. Witness after witness has besmirched the already smirched name of public TV. Before the government gives massive amounts of money (the CPB appropriation would be \$180 million in 1981), it intends to get action on such issues as public responsiveness and accountability, independent and minority access, and fiscal responsibility.

These sentiments by the Congress, whether stations and industry observers like them or not, will form the backdrop against which next year's Carnegie proposals for possible “restructuring” the industry will be viewed.

No Research on School TV

A few years ago Dave Berkman, ESAA-TV Program Officer, in HEW's Office of Education, caused a flurry in school television circles by declaring that school television was dead. It appears that the American Educational Research Association (AERA) membership agrees.

At their annual meeting in Toronto this March AERA provided participants with over 500 individual sessions. It was a huge gathering requiring the meeting rooms of three of the city's major hotels. Topics ranged

from the effects of desegregation, the role of women in education, collective bargaining and the effect of strikes, to the use of computers and humor in the classroom.

School television issues were discussed once, during a lunch hour.

The session “Future Directions for Research on Learning from Television,” was a valuable one for program evaluators but provided little insight into if, why, when or how teachers use television. Chaired by Howard Levie of Indiana University, the session participants included Keith Mielke, CTW; George Comstock, The Rand Corporation; Gavrial Salomon, Hebrew University; and Richard E. Clark, Stanford University. They were each allotted 10-minutes to share their views on the small but growing field of educational program evaluation.

Mielke, closest to the practical side of evaluation, discussed Children's Television Workshop's (CTW) development of research methods tailor-made for a new series of science programs. As with other CTW productions, this series is targeted to the school-aged audience but intended primarily for viewing during out-of-school hours. The series is in the pre-production phase but evaluation activities have already begun to help the production staff make critical decisions on character relationships, possible formats and individual program topics.

Comstock suggested three areas for “profitable” research activities: violence, political socialization and analysis of Nielson ratings. His description of how this research should be conducted was limited to the more traditional empirical approach and, while interesting, neither users nor providers of school television have the resources or the time to conduct such painfully slow research. In addition, he failed to mention how such research could help educators use school television more effectively.

Both Salomon and Clark lamented the under-use of television in schools but, like their colleagues on the panel, had no solutions to the problem—if indeed there is a problem. Salomon suggested that the time for a little modesty on the part of researchers has come and suggested that program evaluators accept the superiority of producers in creative decisions. Clark said that of all in-school innovations, television has often been found the least “engaging” to students. He called for research to find out why this is so.

In short, this single session was limited to a program evaluation forum. The issue of classical vs. “real-world” program research was reshaped once again with, as usual, no resolution. The issue of school television research was crowded out in favor of educational television research and it appears that the AERA membership is content to let that happen. If school television is dead, no one seems to know why.

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RESOURCES

Damming the information flow. A catalog of people, meetings, books, survival techniques, and directions on how to find what we left out.

PROJECTS

New Access to Regional Editing Centers; Syracuse San Francisco, Chicago and Missoula

Synapse, the video editing center at Syracuse University will now accept proposals for use of its 2" editing facilities from video producers outside the state of New York. For more information contact: Dean Irwin, Synapse, S.I. Newhouse School of Public Communications, 103 College Place, Syracuse, N.Y. 13210.

Three other post production editing facilities have recently opened and are available to video producers. All three have received funding from the National Endowment for the Arts. Most require membership fees, and an hourly rental rate. The prices are reasonable.

Montana Media is a "public service broadcast television facility." The facility is available for artists to collaborate on projects. They have Sony broadcast equipment and the BVU editing. Contact: Mary C. Dower, Montana Media Inc. Box 7093, Hellgate Station, Missoula, Montana 59807, (406) 543-6441.

The Chicago Editing Center is a "cooperatively maintained postproduction facility for independent video producers in the arts, journalism, education, social work and community organization." The editing center is operated by Communications for Change and has funding from a number of foundations and the National Endowment for the Arts. The Center also has a large gallery. For further information contact: Cindy Neal, The Chicago Editing Center, 11 East Hubbard St., Chicago, IL. 60611, (312) 565-1787.

The Bay Area Video Coalition (San Francisco) post-production facility is now open. The facility is available "for independent producers and non-profit groups working on noncommercial proj-

ects." For more information and an application form contact: BAVC, 2940 16th St., Room 200-5, San Francisco, CA. 94103, (415) 861-3282.

Finding themselves short on operating funds, the videoartists who run the exhibition program at Anthology Film Archives in New York City decided to use the TV medium itself to raise funds.

Anthology sponsored a telethon on May 7th utilizing the origination channel on Manhattan's two cable TV systems.

The four-hour program was produced by John Trayna (who headed up the technical side), Ann Volkes, who is a curator at Anthology, and Emily Armstrong, director of Manhattan Cable's public access channels.

The program featured excerpts from artists' tapes, as well as live appearances by the artists, who succeeded in bringing in some \$2,000. Actually, the lion's share of the money was raised as admission charges for what turned out to be a high-energy video party with many video "stars."

The video program at Anthology, which is under the direction of Shigeko Kubota, is due to become the only regularly scheduled video showcase in the New York area.

The other regular showcase, staged at the Museum of Modern Art by Barbara London, will close temporarily to permit MOMA's expansion.

Anthology is located at 80 Wooster Street, NYC 10012.

Residents of Reading, Pa. are continuing an interactive cable system which



Shigeko Kubota, video director at Anthology Film Archives.

began as a National Science Foundation experiment.

Senior citizens produce programming for live two-way TV. Shows originate from three senior citizen community centers, linked by cable, as well as from locations at City Hall, the County Court House, and local high schools. Quiz shows, sing-alongs, news on food stamps, Medicaid and Social Security, counseling, documentaries, conferences, and community dialogues make up the programming.

The project began in 1975 when a team from NYU's Alternate Media Center and the ATC-Berks TV Cable Company joined community groups to set up the system and train local citizens in the use of two-way cable.

Berks Community Television (BCTV) has been running the two-way system since March 1977. BCTV cablecasts the interactive programs to the 35,000 subscribers of ATC-Berks.

For copies of AMC's final report on the NSF project write: Alternate Media Center, 144 Bleeker Street, NYC 10012.

The New York State Assembly is using a video system to identify bills, report bill status, tell when bills will come up for votes, and provide any other information the Assembly wants.

Designed by Video Automation Systems Inc., the system includes 19 color monitors, a computer-operated character generator, and a distribution system specified by the Assembly.

Installed in June, the system is part of an Electronic Voting System Video Sys-

tems is currently setting up. For information: Video Automated Systems, Rt. 1, Box 21A, Pound Ridge, NY 10576.

National Cable Convention Report

The mood of cable companies at the National Cable Television Association (NCTA) annual convention this spring was optimistic. Figures released by NCTA indicate that this year total revenues from cable subscriptions should pass one billion dollars. In addition, over 21,000 miles of new cable construction is planned, up over 70 percent from the 12,000 mile figure of two years ago.

With local origination no longer required by the FCC, access rules struck down (see *Televisions*, Vol. 6, No. 1) and a deregulation move by Congress, the future is not as bright for groups and individuals concerned with community programming and public access. The industry now has expanded pay-cable services, satellite transmission and two-way systems to offer major markets. They no longer need community programming or public access. They have "show biz" to sell.

Home Box Office was the first pay-cable operator to offer satellite transmission of their movie packages. As the cost of ground receiving equipment fell, the number of individual cable systems capable of receiving the service grew to

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You may now buy *Televisions* in New York 8th Street Bookstore, Soho Books, New Yorker Books, Cinemabilia, Association for Independent Video and Filmmakers (AIVF); Washington, D.C.: Kramer Books and Afterwords Kramer Books; Madison, Wis.: Pick a Book, Strubbs, University Bookstore, Madison Book Coop, Little Professor; Milwaukee, Wis.: Broadway Reader, University Store, City News; Los Angeles: Larry Edmunds Books, Papa Bachs Paperbooks; San Francisco: S.F. Museum of Art Bookshop, La Mamelie Arts Center, Modern Times Bookstore; Portland, Oregon: Fifth Ave. News; New Orleans: New Orleans Video Access Center (NOVAC).

over 400. But receiving dishes can pick up multiple signals and now there are other companies to challenge HBO.

HBO's competitors all displayed their wares at the convention. Amer-Com Satellite Network has contracted with WGN in Chicago, WOR in New York and KTTV in Los Angeles to retransmit the stations' off-air signals along with a movie package to any cable system in the U.S. Paramount and Columbia Pictures were selling special made-for-cable programming. Home Television Theater, out of California, had two movie packages available.

Additionally, Home Box Office was offering new programs, such as 24-hour news with still photos and voice-over. This is similar to the service already offered by Associated Press. And, even though Warner Cable had a low-profile, they were quite anxious to speak to operators about the expansion of their two-way system, QUBE, which is already operating in Columbus, Ohio.

FCC Chairman Charles Ferris' luncheon speech was the only ray of hope for the few access advocates at the convention.

"So long as you offer only services that others may offer... over facilities which others can provide... I do not think that the public will demand your survival.

"You have called yourself a medium of choice," the Chairman said. "but you very often have only provided an echo. Even the new pay services which feature movies are an extended version of the network's night at the movies, only without commercials."

The speech called attention to the shortcomings of cable's current philosophy. In reality, however, the power that the FCC actually has in regulating cable is diminishing. Chairman Ferris is only one voice and one vote on the commission. He might well support access and the concepts of community media, but his agency is under pressure. The recently released Congressional rewrite of the 1934 Communications Act calls for a complete dismantling of the commission itself.

The National Federation of Local Cable Programmers had a booth at the convention to address the questions of access and local programming. The majority of people who stopped, however, were those already predisposed toward the concept.

Cable operators were sought but a manager from Des Moines, Iowa summed up the situation from his perspective: "I'm sure not going to pay someone to go out and stimulate programming that I don't necessarily want or need." —Maurice Jacobsen

A study of videodisc uses for the hearing impaired is underway at the University of Nebraska's KUON-TV. Researchers hope to develop instructional and public TV programs for the disc as well.

Six organizations are involved in the demonstration project, including HEW's Bureau of Education for the Handicapped, CPB, and MCA Disco-Vision.

First phase of the project is to study closed captioning and its potential on the videodisc. Closed captioning, unlike the open captions seen on late night news rebroadcasts, require a special decoder.

CPB initially placed two Disco-Vision players in Nebraska: one at KUON-TV, the other at the Barkley Memorial Center/Media Development Project for the Hearing Impaired. KUON-TV and the Barkley Center are both UN-Lincoln Projects.



On location in Vietnam with Downtown Community Television.

Vietnam Video

By KIM SPENCER

In December 1977, Jon Alpert, Keiko Tsuno and Karen Ranucci of Downtown Community Television Center in NYC became the first American television journalists allowed in Vietnam since war's end. They travelled in Vietnam for more than a month.

The process of getting to Vietnam took 3 years. Both Alpert and Tsuno sent letters with every delegation going to Vietnam. They were finally accepted, with a week's notice (and days before their grant from WNET would have been given to another producer.)

Downtown Community Television Center is a community video center located in New York's Chinatown. In addition to their documentaries: "Cuba: The People," "Chinatown" and "Health Care: Your Money Or Your Life," the Center operates free classes in video production for the community.

Karen Ranucci operated the deck while Keiko Tsuno did most of the camera work.

The Vietnamese government offered to let them stay in the country for free. They insisted on paying their own way. On the day of their departure, they were presented with a bill for \$12,000. Alpert said "the bill was a fair one, we had been going first class, but it was a shock." The solution: they gave the Vietnamese government their new Sony 1610 color camera as partial payment.

The 60 minute color tape, "Vietnam: Picking Up the Pieces," narrated by Jon Alpert was aired nationally by PBS in April, 1978.

Q: What is television like in Vietnam?

A: TV in Vietnam is pretty bad technically and also content wise, and they know it. Outside programming is coming from Russia. There are lots of old Russian potboilers. It's only on for a couple of hours a night.

Q: What were the shooting constraints in Vietnam?

A: In the north, they did not have the technical resources really to do much. In the south they were more technically advanced. Of course, they had been

working with the same standard as the United States. We got some assistance with the batteries. The TV station was the only place where they had perfect 60 cycle. Everywhere else was 50 cycle.

Q: I noticed lots of kids in the program. How did they respond to your being there?

A: Of all the problems we had to deal with that was the biggest one. We used to do tricks—run down the street and turn quickly while the street was deserted and natural. Or I'd take all the kids off somewhere like the Pied Piper so Keiko and Karen could shoot the street. That was absolutely the number one problem and we learned how to say "get back get back" in Vietnamese to the kids.

Q: Any other problems?

A: It was a nightmare logistically to get over there and set up and physically it was very trying. We shot everyday for six weeks morning till night. There was no censorship. People did not refuse to be on camera. The people were very relaxed and we were able to do things which normally you would expect a government to hide from you. We had the greatest cooperation.

Q: How many hours of tape did you shoot?

A: 36 or 37 serious hours of tape. Then another 5 or 6 hours at news conferences the last couple of days picking up things on Cambodia.

Q: What was the story on the Cambodian footage?

A: We knew we were not going to use it in the documentary. PBS wanted to break the story. They showed the footage on the McNeil/Leherer show. It's nice to see PBS beat the networks. The first couple of days we got back were insane and we were editing the Cambodian footage all over town. The same tapes were being shipped back and forth from NBC and PBS. I called the people at WNET and they said we could put it on the networks but to make sure they got credit for it as a PBS production. I called NBC first and went down there and showed them a couple of tapes. They wanted to put it on the news. It turns out that CBS was furious they didn't get to bid on the tapes.

Q: How was editing at WNET?

A: We had a number of luxuries. The

technical quality was higher than any of the others. Everything was computerized. All the tapes were coded. We worked with John Godfrey. Normally we work with him a week or two weeks. On this tape it was the equivalent of two months. It was tremendous but also a necessity since this tape was edited in about a third of the time we normally would take to edit it. I don't think the number of hours were any less because we were working almost around the clock.

Q: How much time from your rough edit until the final? Did you show it around?

A: We had a rough cut 10 or 15 days before air. This was shown to Loxton, Brandenburg, George Page and others. We received feedback from them. You know the actual shooting of the documentary was another step for independents, but once we came back this was an honest to goodness in-house production. The resources at the station were phenomenal. They didn't hold back anything. Anybody who can get this kind of set-up is really lucky. If we had edited the tape at DCTC, on our own editing system, it would have been on the air in August.

Q: What kind of funding did you receive and how long a planning period—advance notice did you receive?

A: We had a week's notice before we left. Loxton got us one of the VISA slots, but the production had to be undertaken before the end of the year (1977). We received \$25,000. PBS can point proudly to this one as a thing where they did everything right. They had a chance to get an exclusive documentary and scoop everyone else at a reasonable price—they didn't screw around, they didn't ask to see any stuff. They jumped at the stuff like a good news organization should and they got it. The real problem was they were actually too anxious for the material and we promised a March 1 broadcast. As we were approaching March 1 and it was obvious we couldn't make a good documentary by that date, we asked for 4 or 5 more weeks and they gave it to us.

Kim Spencer is a director of TransCultural Communications, a video production firm, and an urban planner.

Artists Television Network Cable Soho

Alternative television is alive and growing in the form of an organization called the Artists Television Network (ATN) and its main project, SoHo Television.

ATN grew out of an earlier group called Cable SoHo, an organization that produced and showed several programs on New York City's Manhattan Cable's public access channels in 1976 and early 1977. Cable SoHo featured contemporary music compositions, two-way video experiments, and works of video art.

It was a consortium of arts organizations and individual artists which lacked a central point of organization and "was too unwieldy," according to ATN's associate administrator, Leandra Strobing. Thus, in October, 1977, participating groups and artists reorganized to form the Artists Television Network, with some of the original members of Cable SoHo remaining on an advisory board and the board of directors.

ATN is a non-profit group funded by the National Endowment for the Arts (NEA). It utilizes the production facilities of New York's Automation House, Manhattan Cable, and ATN President Jaime Davidovich's loft at 152 Wooster St. in Manhattan's SoHo district.

According to Strobing, SoHo is an ideal location. "We're here because this is where art is happening in New York," she said. "There are an incredible amount of art spaces in this area—The Kitchen, the 112 Greene St. Workshop, Global Village, the Ontological-Hysterical theatre, and over 21 others, not to mention all the individual artists."

Strobing feels that for programming, New York is *the* place. "We want to give artists the tool of television. We want to supply them with technical experience so that they can use TV to bring their work to a larger audience," she said.

SoHo Television's current 13-week series, which airs on Manhattan Cable's channel 10 at 9 p.m. on Monday nights, has featured video art, as well as an interview/performance with John Cage, theatre by Richard Foreman, and a documentary by Canadian artist Vincent Trasov. Entitled, "My Five Years in a Nutshell—The Rise and Fall of the Peanut Party," Trasov's piece features a giant Peanut which runs for mayor of Vancouver, B.C. and receives 4 percent of the popular vote. SoHo Television currently has six more programs in production.

Stressing ATN's "good strong business base," Strobing described the ATN Research And Development Project. Under an NEA-grant, ATN will examine the possibility of a cooperative cable network of arts centers in SoHo that would transmit arts programming to the public through the New York City cable television system. "We want to connect SoHo and alternative media to the state and the country," she said. "We're hoping to set up a better distribution system."

ATN is looking into the possibility of acquiring a mobile unit, simulcasting music concerts with New York's Pacifica radio station, WBAI, as well as talking



Giant Peanut runs for mayor of Vancouver B.C. in Documentary by Vincent Trasov. Entitled "My Five Years in A Nutshell."

with the Public-Interest Satellite Association (PISA) about sending the avant-garde through outer space.

ATN can be reached at 212-254-4978 for more information.—Lloyd Trufelman

Summer Conference Update

For people who are interested in or who are currently working on community media projects, this summer should prove to be a windfall.

Plans are now pretty much finalized for three major conferences. There should be some excellent opportunities for people to get together to share ideas, solve mutual problems and look toward the future of public access, community radio, and independent video production.

Madison, Wisconsin, July 6-9th will be the scene for the **First National Conference of the National Federation of Local Cable Broadcasters**. According to Gary Knowles, conference coordinator, there are 45 workshops planned covering topics over the entire spectrum of cable development and community video programming. Workshops will begin at 10:00 am and run through the afternoon. Mornings will be turned over to working sessions and business meetings of the Federation.

In the evening "Hometown U.S.A." a video festival is scheduled, along with an informal banquet and a closing bash at one of Madison's favorite night spots.

Dorm space is available at the Bay Center of the University of Wisconsin,

where the conference will be held. There is a \$25.00 registration fee for NFLCP members, \$40.00 for non-members. For future information contact Gary Knowles, 3104 Churchill Drive, Madison, Wisconsin 53713. (608) 271-7121.

With a concentration on community radio the **National Federation of Community Broadcasters** will hold their annual conference at the University of Cincinnati, Cincinnati, Ohio, August 10-13. There are now 27 on-air community stations who are members of NFCB and a great many other groups in various stages of development. Workshops will deal with the needs of both groups. Community television will also be explored along with the growth of new communications technologies.

Nan Rubin is the person to contact at NFCB. Their address is 1216 Mass. Ave., Washington, D.C. 20005. (202) 232-0404.

The end of the summer will find "**The National Conference on Public Access Television**," August 25-27 in San Diego, California. Sponsored by the San Diego Community Video Center and organized by a large CETA-funded staff, a major meeting is scheduled.

Tom Borrup, conference coordinator, cites three main areas in which workshops are planned: Practical, "How-to" and historical sessions for public access users and advocates; a series of meetings for the purpose of "building links" between cable operators, video producers, public broadcasters, and funding sources; and ... a series of discussions on the future of access with the idea of drafting specific recommendations to be offered to the FCC and Congress.

Representatives from all the governmental regulatory and funding agencies are scheduled to address the conference along with cable operators and managers.

Major speakers include Congressman Lionel Van Deerlin, chairman of the House Subcommittee on Communications, whose home district is San Diego, Governor Jerry Brown, and Nicholas Johnson of NCCB.

The conference will be held at the El Cortez Hotel, an example of "classic funk" in downtown San Diego. Registration is \$30.00 including meals for the three day event.

For more information, contact Tom Borrup or Jane Carey, 520 E St., Suite 901, San Diego, Calif. 92101. (714) 239-3393.

—Maurice Jacobsen

More "Midwest"

Citizens groups announced they are appealing the Midwest Video cable access decision to the Supreme Court. Citizens Communications Center, representing Citizens for Cable Awareness in Pennsylvania, the Philadelphia Community Cable Coalition, the National Black Media Coalition and the ACLU have petitioned the Supreme Court to review the decision striking down the FCC's cable access rule.

In February the 8th Circuit Court of Appeals rejected the FCC's requirement that cable TV operators provide a public access channel on systems with more than 3500 subscribers (see TELEVISIONS, Vol. 6, No. 1). Other court decisions have upheld the FCC's access provisions.

The FCC appealed the Midwest decision to the Supreme Court in May. The Justice Department is expected to file an appeal as well.

With government agencies asking the court to hear the case, the Supreme

Court is likely to take it on. A June recess, however, will push back the timetable, so the court may not make a ruling until October.

Media Educators Take Stand On 1st Amendment Rights

One of the most important events of the Association for Educational Communications and Technology April meeting occurred after the main conference officially closed. This was the adoption of a Statement of Intellectual Freedom by the AECT Board of Directors. It was a clear attempt to extend First Amendment rights to the use of sound and image in our society.

The Committee on Intellectual Freedom, chaired by Susanna Dunn of West Virginia's Department of Education, had worked more than a year preparing both the Statement and a Guidebook. The Guidebook is for choosing audio-visuals and for handling challenges to the use of AV materials in schools and communities.

The Statement follows.

Statement on Intellectual Freedom

The First Amendment of the Constitution of the United States is a cornerstone of our liberty, supporting our rights and responsibilities regarding free speech both written and oral.

The Association for Educational Communications and Technology believes this same protection applies also to the use of sound and image in our society.

Therefore, we affirm that:

(1) Freedom of inquiry and access to information—regardless of the format or viewpoints of the presentation—are fundamental to the development of our society. These rights must not be denied or abridged because of age, sex, race, religion, national origin, or social or political views.

(2) Children have the right to freedom of inquiry and access to information; responsibility for abridgement of that right is solely between an individual child and the parent(s) of that child.

(3) The need for information and the interests, growth, and enlightenment of the use should govern the selection and development of educational media, not the age, sex, race, nationality, politics, or religious doctrine of the author, producer, or publisher.

(4) Attempts to restrict or deprive a learner's access to information representing a variety of viewpoints must be resisted as a threat to learning in a free and democratic society. Recognizing that within a pluralistic society efforts to censor may exist, such challenges should be met calmly with proper respect for the beliefs of the challengers. Further, since attempts to censor sound and image material frequently arise out of misunderstanding of the rationale for using these formats, we shall attempt to help both user and censor to recognize the purpose and dynamics of communication in modern times regardless of the format.

(5) The Association for Educational Communications and Technology is ready to cooperate with other persons or groups committed to resisting censorship or abridgement of free expression and free access to ideas and information.

Public Affairs National Feed

A public affairs experiment is underway among 68 public TV stations that may prove to be the first test of the system's new satellite distribution system.

During the past year stations have been exchanging short features and public affairs pieces produced for local purposes, but which could be appreciated by national audiences. The Daily Exchange Feed (DEF) as it has come to be called, is fed over the PBS national interconnection at midnight, EST, from WGBH in Boston which has received pieces on cassette by mail or air freight from around the country and assembled them during the day.

According to WGBH National Public Affairs Director Ed Baumeister, the half-hour feed will soon be expanded to an hour and fed on the PBS satellite at 5 p.m., EST. (The system is being phased in over 1978.)

In addition to the domestic material from PTV stations, the DEF has begun distributing selected pieces from two European sources—"Eurovision" produced by the European Broadcasting Union, and "Visnews," a commercial operation owned by BBC and several other broadcasters.

The costs for this are supported by stations, CPB, PBS, and some foundation funds, but the core service from stations is entirely on a barter basis—stations yield all rights to their programs in exchange for a free feed.

The DEF idea was born at a PBS public affairs conference in June 1977, when, for the first time local public affairs producers met and exchanged ideas and looked at tapes. Most PTV meetings are for management or program managers, not producers.

One of the key people at that meeting was PBS staffer Nancy Griffin, who is now the principal operating staffer at WGBH for the DEF.

In addition to the benefits of direct program exchange and the new sources of footage from Europe, the DEF has stimulated numerous public TV stations, especially in smaller markets, to develop their own public affairs programs. Whereas before DEF a small station might lack the resources to launch a weekly or daily program, now all it takes is a "wrap-around" format, and perhaps one local story. The remainder of the show can be quality material from the DEF.

Griffin estimates that once satellite distribution enables DEF to be fed during normal working hours the number of DEF users will near 100, constituting about two-thirds of the PBS licensees. Forty-two stations of the 68 receiving DEF now contribute material as well, a figure she expects will increase.

"The Vietnam Project" is an ambitious series of 14 to 18 hours of documentary television about the history of the two Vietnamese wars, 1945-75, with particular emphasis on U.S. involvement. Under development by WGBH/Boston by producer Richard Ellison (who served a brief stint as PBS Public Affairs director in 1976) the project will lean heavily on writer-reporter Stanley Karnow and two dozen "experts," mostly from academia.

A search of world-wide archives is underway, as well as fundraising at the National Endowment for the Humanities and elsewhere. Development money has come from PBS.

TV as the Liberals' Scapegoat

By FRED STEIN

Remote Control: Television and the Manipulation of American Life, by Frank Mankiewicz and Joel Swerdlow. Times Books.

We have met the enemy, and it is television. This might easily be the subtitle of *Remote Control* by Frank Mankiewicz and Joel Swerdlow. We, of course, are the American people, and the enemy is virtually everything we see on TV.

Attempting to overpower us with a plethora of short quotes, paraphrases from lengthy reports, and an array of authorities, some of whom are questionable to say the least, the authors make television uniquely responsible for violence, bigotry, low SAT scores, political chicanery, government distrust, medical malpractice suits and almost everything else that seems to have plagued our society in the past two and a half decades.

Although they acknowledge in the introduction—in one line—that no single cause can explain such complex phenomena, Mankiewicz and Swerdlow feel that television "deserves to be singled out" because of its intimate connections with most of what we think and do, and because "alone among the fundamental forces acting upon us—it has been exempt from public examination." Perhaps one can make a syllogistic case for the former, but the bibliography of the book itself as well as historical record belies the latter. Hardly any of the other media, certainly not radio, motion pictures, theater, or publishing, has received the controversial attention that

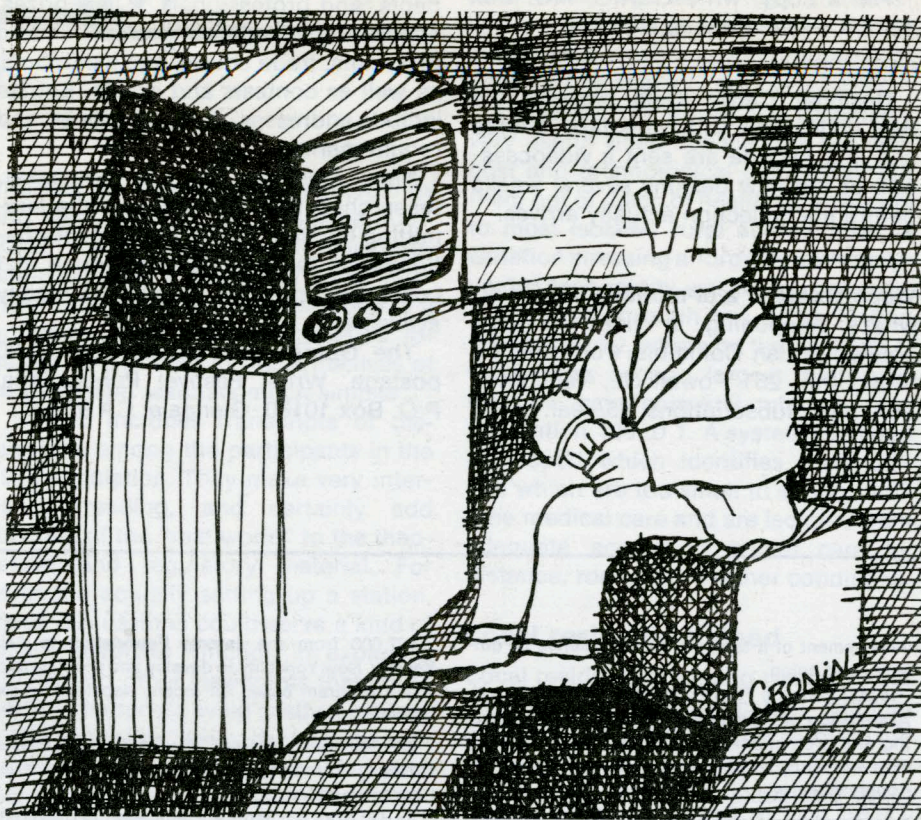
how many motion pictures are ever produced to break even?

What does it mean to criticize television because it seeks out maximum audiences or because it is profit oriented in a society that depends on mass consumption and profits for economic survival? All mass media in this country seek large audiences and those that do not make a profit go out of existence. True, television goes into the home but so do national magazines, junk mail and radio.

The meat of *Remote Control* is embodied in eight chapters whose titles are self-explanatory: Television Violence: Bloody Instructions; Family Hour: The Politics of Television; Television News: Inventing Priorities; Race: Making and Unmaking a Revolution; Sex Roles: Co-opted Liberation; Reading, Learning and Behavior: Electronic Childhood; Creating Consumers: The Bottom Line; and Life on the Small Screen: Getting Our Cues.

The authors claim their "book to be the first survey of virtually all scientific studies on the question" of the relationship between television violence and actual crime. In their first chapter they make much of the thesis of imitation and attribute a number of singular crimes and trends in crime, such as juvenile violence, to most of the fictional dramatizations on prime time.

But in their exuberance they draw too many inferences and leave too many questions unanswered. There are unquestionably too many violence-oriented programs on television.



has been given to TV during the past decade and a half.

The authors argue that television's main purpose is to deliver the largest possible audiences to paying advertisers. "The people who control the Age of Television are animated by little more than a simple search for profits." But many newspapers and magazines exist for that same reason. Many of them, including those that offer student discounts, make considerable profit selling whiskey and cigarettes. They are not embarrassed about raising their rates when their circulation increases. And

(*Doomsday Flight* by Rod Serling and a number of other programs did and could serve as models.) But, the problems and causes of violence are far too complex to be attributed to a single medium. This is a perception they categorically reject with the same vigor that the networks deny any connections between televised violence and the real thing.

Mankiewicz and Swerdlow insist that imitation is not possible if a potential perpetrator viewed these same programs in a movie theater. Their reason: performers on a movie screen are bigger than life. They make much of the juvenile

gangs that have sprung up in New York and leave us with the impression that if there were no television there would be no gangs. In the Fifties a number of psychiatrists and a district attorney assured everyone that comic books were the cause.

There is a serious danger to this kind of singularity. It tends to provide a handy scapegoat for complex problems. Well meaning PTA's, for example, expend much time and resources condemning television as the culprit and overlook many of the curricular programs that contribute to violence in young people.

At times the negativism of the authors is so absolute that they insult the intelligence of the reader. They argue, for example, that national television news is dangerous because it doesn't permit a political candidate to say one thing in one part of the country and the opposite in another without exposing the contradiction. Then they digress conveniently, in this chapter devoted to news, to tell us that "nationalizing" by television is destroying our culture because "linguists tell us that regional speech differences will disappear in a few generations."

They criticize television news because it adheres to production deadlines. Meanwhile they conveniently overlook that newspapers adhere to printers' deadlines.

They cite statistics to prove that more than half of all Americans now say they get all their news from television and more and more of these viewers have implicit trust in what they see and hear. It is unfortunate if people have absolute trust in any news media. Yet they seem to imply that printed news—with all its biases—should be excepted. Why? Because you have to read it, comics, advertisements and all the other trivia, to absorb it.

The longest and most serious chapter in the book is devoted to proving that television is responsible for most of the educational ills we suffer from: low SAT scores, increasing illiteracy, poor learning habits, low achievement. The SAT score problem is simple. The scores began to decline in 1963. At that time the first television generation began taking the tests. Ergo, television viewing is responsible for the decline of the test scores. Regardless of how hard they try to finesse an authority to support this thesis they fail. They imply they have it by overwhelming the reader with polemics disguised as facts. In a period when society flip-flopped with the war in Vietnam, assassinations, rising divorce, drugs, and massive unemployment, Mankiewicz and Swerdlow can only find one cause for our educational problems, television.

There are many more sleight of hand arguments like the ones above. Dr. Welby and most of his TV medical ancestors are responsible for the current wave of malpractice suits. In fact, the rise in malpractice suits has grown out of increasing consumer awareness and demands for adequate health care.

It was my hope when I read this book that I would be exposed to a series of well documented arguments for improving television programming. It certainly needs this kind of criticism. It may be making money but it is floundering, and it deserves a rude but legitimate awakening.

It will take better developed and more poignant arguments than Frank Mankiewicz and Joel Swerdlow have to offer in *Remote Control* to convince me that I have to take more drastic action than turning the set off.

Mass Magazines Feature TV Stories

By LLOYD TRUFELMAN

It is ironic that television, the medium that reaches the largest audience in the world, rarely reports on itself. Most information on television has to be found within the pages of relatively small-audience magazines. The April 10 issue of *New West* and the April 25 issue of *Esquire*, are two such examples, with cover stories you might want to read.

The *New West* cover story, "Dawn of a New Age: Television Without Networks," is actually a special section of the magazine consisting of a roundup of the latest news from the videosphere. The first article is a flashy graphic layout of the latest consumer TV hardware. The second piece is a peek at the politics of television in Washington, with profiles of the House Subcommittee on Communications chairman, Rep. Lionel Van Deerlin (D-CA), the committee's staff engineer, Chuck Jackson, and CBS Washington vice-president and lobbyist, Bill Leonard. Next is a thorough article by Ciji Ware on satellite broadcasting that looks at the new PBS system, as well as other social, technical, political, and economic aspects of satellite media. Following that is an article on the latest cable developments, including the experimental QUBE system. The section wraps up with a quick debate between Jerry Mander (*Four Arguments for the Elimination of Television*) and Gene Youngblood (*The Future of Desire*).

The *Esquire* story, "The Dangers of TV in the Silverman Era: More Than Just a Show Business Phenomenon," is written by the magazine's media critic and national editor, Richard Reeves.

In this piece, Reeves examines the social impact of the current three-network monopoly, and their humanoid leader, Fred Silverman. Reeves offers the usual observations on the dangers of this setup: ratings madness, sex/violence programming, over-commercialization, and the effect on our children and our minds.

Reeves offers an answer to the "Silvermans of Television" in the form of new hardware that will bring access and diversity to the current system. Reeves quotes FCC Chairman Charles Ferris as saying, "Television will probably be something like radio is like now in New York City. Forty stations, with each one fighting for an eleven percent audience share. Who knows, if we get away from the mass audience system, it might even be profitable to have the audience you'd get by televising opera."

The *Esquire* story also makes reference to another article of interest, Michael J. Robinson's "Television and American Politics: 1956-1976" that was published in the Summer, 1977 issue of *The Public Interest*. The article is an interesting scholarly discourse that revolves around three central points. First, that until 1960, television was an institution with little or no major political impact; second, that since 1960, television has pushed politics back and forth between left and right, liberal and conservative; and (most importantly) third, that since 1968, television has been simultaneously fostering social liberalism and political conservatism.

All of these articles can be found in the periodical section of your library or by writing the respective magazines.

Canadian Communications Research Information Centre publishes a bilingual newsletter on television policy issues. Written monograph-style, the newsletter focuses on Canadian legislative and judicial decisions, as well as reports on current communications research. A bibliography, research exchange list, and calendar round out the publication, which is funded by several Canadian government agencies.

For a copy, write CCRIC, P.O. Box 1047, Ottawa, Canada K1P 5V8.

Designer Calvin Klein presents his new collections with videotape. Stores carrying his line are sent a videocassette of the new designs several weeks before the collection actually arrives.

Video Guide is a bi-monthly tabloid on what's happening in video in Vancouver, British Columbia. Published by Video Inn, 261 Powell St., Vancouver V6A 1G3. Subscriptions: \$5/year.



PHOTO BY SID TABACK

The April EPIEgram: MATERIALS focuses on television, and lists educational groups, publications and programs on "television curriculum." Included is a Q&A section on the National PTA's viewer literacy program, as well as updates on Prime Time School Television, *Tube*, a children's magazine about TV, *Teachers Guides to Television*, and Television Awareness Training. Write: EPIE Institute, 475 Riverside Drive, New York City 10027.

Gadney's Guide to 1500 International Contests, Festivals and Grants in Film and Video, Photography, TV-Radio Broadcasting, Writing, Playwriting and Journalism . . . is a 500-page reference directory designed for amateurs, students, and professionals. It lists prizes, scholarships, apprenticeships, intern programs, trade shows, and exhibitions as well as contests and grants. Entries include addresses, dates, deadlines, and requirements.

Alan Gadney, an LA filmmaker, researched the information while submitting his film "West Texas" to international film festivals. Gadney found that contest information was just not readily available.

The *Guide* costs \$12.95 plus \$1.00 postage. Write: Festival Publications, P.O. Box 10180, Glendale, CA 91209.

Advertising Age has a rundown on restrictions for children's television advertising in Europe. Most European countries have a much stricter code than the U.S. when it comes to television advertising. In England it is a strong industry self-regulation effort; in the Scandinavian countries, government regulates advertising. The European Economic Community (the Common Market) is currently drafting regulations on advertising to kids that will apply to all nine common market countries.

Most European countries already have fairly stringent codes that restrict those ads likely to cause "physical, mental or moral harm" to child audiences, or to "prey on a child's natural credulity or sense of loyalty to a product or TV personality."

In England, advertising for toys and games must clearly state the price and indicate what parts, batteries and accessories shown in the ad are not included in the price. Cartoon characters can't be used to advertise children's products. There are restrictions on the hours certain ads can be shown. In Austria and West Germany, ads for toys are directed at parents and not children.

The article appeared in the February 28, 1978 issue of *Advertising Age*, and is reprinted in the May, 1978 issue of *Nutrition Action*.

SUNY Binghamton's School of Management and School of Arts and Sciences recently published *A Bibliography on Arts Administration*. Over 750 entries are divided into 22 categories, including education and the arts, labor and the arts, media, urban design, and periodicals. Commentaries and criticism are also listed in the bibliography. Available for \$4.00 plus \$.50 postage until August 31; \$5.00 thereafter. Write: MBA/Arts Program; c/o Theatre Dept., SUNY Binghamton, Binghamton, NY 13901.

The rise of the corporate "video newsletter" is also a new phenomenon. *The Wall Street Journal* and *Business Week* frequently profile large firms who are using video, including Texas Instruments Gulf Oil, and Westinghouse Electric. The day of the company newsletter with bowling scores and birthdays is a thing of the past—in-house television is the "new wave."

Media Grantees

\$1,000,000 from the **Ford Foundation to PBS** to "replenish its Program Opportunity Fund, and to enable the Station Independence Program to provide strong programs of wide appeal for broadcast during public tv's national membership drives."

\$25,000 from the **Ford Foundation to CPB** for "Soundaround," a 30-minute pilot for a potential series called "Media Probes," which would explore ways in which the public shapes the media and how the media in turn influence what people think, feel, and know about the world.

\$20,000 from the **Ford Foundation to WGBH** for research and production planning for a national weekly television newsmagazine on the arts, called "Signals."

\$350,000 from the **Ford Foundation for a Ford Foundation managed project** for small scale projects, consultants, conferences and further exploration of the relationship of the arts to urban development.

\$7,000 from the **Ford Foundation to the University of Pennsylvania** for a conference on utilization of educational satellites in national and international efforts concerned with strengthening education.

\$57,800 from the **Ford Foundation to the University of Southern California** for research and

development of a ten-part dramatic series on ethnicity and aging.

\$5,000 from the **Ford Foundation to the National Association of Educational Broadcasters** for printing and promotional costs of the book *History of Educational Broadcasting in the United States*, by Robert Blakeley.

\$7,620 from the **Gerbode Foundation to Marin Community Video Associates**, Corte Madera, Ca. For community needs survey to aid in making community television more responsive.

\$77,500 from the **German Marshall Fund to WGBH** to acquire foreign documentary material for its new international program, WORLD.

\$100,000 from the **Lilly Endowment to WOLN**, Erie, PA., for series of television programs on capitalism and freedom featuring Dr. Milton Friedman.

\$15,000 from the **Mott Foundation to Detroit Educational Television Foundation**, Detroit, to create a documentary television program on the making of a classical record.

\$5,875 from the **Mott Foundation to Eastern Michigan University**, Center for Community Education, Ypsilanti to revise series of Pioneers in Community Education videotapes into one hour videotape, plus 90 dupes.

\$27,000 from the **Jerome Foundation to Asia Society**, New York City to develop and produce television program based on recent Nepalese art exhibition.

\$35,000 from the **Jerome Foundation to Saint Olaf College**, Northfield, MN. to videotape and televise Christmas concert.

\$9,930 from the **Jerome Foundation to University Film Center**, Cambridge, MA. toward production of soundtrack for Robert Flaherty film *Moana*.

\$25,000 from the **Ford Foundation to Institute for the Study of Universal History through Arts and Artifacts**, Boise, ID. to establish revolving loan for production of films by independent filmmakers.

\$51,665 from the **Ford Foundation to International Theatre Institute of the United States**, New York City for rehearsal and other costs for Abafumi Company, a group of Ugandan refugee actors, while in Kenya preparing for international engagements.

\$16,900 from the **Ford Foundation to Prime Time School Television**, Chicago, to develop ways which teachers might apply to relate commercial television fare to school curriculum.

\$300,000 from the **Ford Foundation to the Urban Institute**, D.C. for Cable Television Information Center.

\$58,817 from the **Ford Foundation to Women's Interart Center**, New York City, for training women artists in visual arts, theater, film, video, and music.

\$20,000 from the **Sloan Foundation to Corporation for Public Broadcasting** for public television series Media Probes, concerned with social consequences of technological developments in communications.

\$20,000 from the **Gund Foundation to Greater Cleveland Hospital Association** toward establishment of Health Education Television Network for hospitalized patients transmitted to hospitals over WVIZ.

\$25,000 from the **California Public Broadcasting Commission to the Bay Area Video Coalition** to support BAVC's program Western Exposure.

\$5,000 from **NEA/Folk Arts Program to Navajo Community College**, Tsaile, Arizona to videotape workshop in traditional healing.

\$21,475 from **NEA/Folk Arts Program to the Tennessee Folklore Society**, Whitleyville, Tennessee for video documentation of musicians and musical activity of the upland south region of Tennessee.

\$60,000 from the **Rockefeller Foundation to the Bay Area Video Coalition** for continued support of the production facility and Western Exposure series of independent productions.

CETA Staffs Video Groups Across the Country: Background and Five Profiles

By STEVE SPECTOR

Paid staff positions have blossomed at community media groups where once there were only subsistence workers and overworked volunteers. The Comprehensive Employment and Training Act (CETA), the government's unemployment relief program, is financing video and filmmakers, community radio and cable TV personnel, as well as artists of all kinds.

CETA is underwriting an important stage in the growth of community media. Greater visibility and acceptance, professionalism and practical experience are the reward Media groups have had to manage larger staffs at a more intense level of responsibility, with pressures to produce better media and effectively train and interact with diverse sectors of the community. They are also developing political skills and ties among a broad range of social institutions and community organizations.

Though CETA's intention is the hiring of the long-term unemployed and economically disadvantaged, one of its by-products is the support of local arts projects throughout the country. The projects must be geared toward public service. For the arts that means accessible cultural programs, open workshops for the various underprivileged sectors of the community, free dance, dramatic and musical performances, and public works projects like murals, and arts and crafts education centers.

Community media groups have a somewhat different role. While they are considered arts groups, they are frequently more oriented towards social service.

Many have reached a level of sophistication where responsive and workable social action communications projects can be put together easily if they don't already exist. CETA can provide the people, but not the hardware.

Dierdre Frontczak, of the National Endowment for the Arts, suggests that artists, in developing their applications for CETA positions, form cooperative unions to approach their prime sponsor (see Sidebar for explanation of CETA). They should then present a comprehensive proposal which balances the community's need for the arts with an employment and training plan.

Frontczak recommends meetings between the arts groups and the various individuals holding influence over the funding process, be they officials, the established grand dames of local culture or the appointed advisory boards which are supposed to develop the economic plans which guide the use of CETA money.

Where there is much competition for the jobs, it is the best organized groups which receive the CETA allocations. Often the larger blanket arts groups who apply for a block of placements which they divide among themselves, gain precedence over smaller, isolated groups asking for few people and seeming to lack a broader context.

The process among the cross-section of media group I surveyed is simpler in reality, though there are variations on

the theme everywhere. The essential process of getting CETA money, as they see it, includes:

1) Gaining knowledge of the availability of CETA placements, either through announcements and requests for proposals in the local press; through direct requests from prime sponsors or advisory councils; or through the grapevine, with the group taking the initiative.

2) The guidelines governing CETA are learned, and a concise proposal of a few pages is written and submitted to the proper authority. That may be the prime sponsor, CETA's local office, or in some cases, a local arts council which may be responsible for reviewing proposals for the arts.

Sue Buske, the CETA official for Dubuque, Iowa, and a cable access advocate, stresses the importance of a workable proposal that includes a

definite goal, budget, end point, and transition. She recommends personal contact with CETA processors and advisory boards to assure their understanding of the proposal. Buske warns against asking for more staff than the project can handle. This kind of "bloating" could leave a group high and dry when CETA money is withdrawn.

3) After a group is allocated positions, recruitment begins. The jobs must be filled by individuals from the prime sponsor's area of jurisdiction. Importation of people is a violation of the law. If detected, it can cause revocation of the placement. There is also to be substantial effort at hiring women and minorities.

The job application process should be open and well publicized. If the jobs are not filled within a certain amount of time, the money is returned to the prime sponsor. This hasn't been a severe problem. Once hiring is done, the project is underway.

According to the Cultural Council Foundation of New York City, "Each applicant must be aware that CETA funding is *not* a grant or fellowship, but provides for full-time public service jobs" related to the applicant's artistic discipline. The group for whom the artist works should also be aware of its public service commitment, and that its CETA contract may not be renewed.

Most of the CETA jobs among media groups are funded under Title VI of the Act. Participants are, technically, public service employees.

Community media projects often have public action programs anyway. Some have a pool of producers on call to respond to requests from the public.

With CETA placements doubling or tripling a group's size, the activities of the individual groups I contacted have undeniably been strengthened.

The fact remains, however, that the money won't always be around. When CETA funds a program, they assume the job holder will be skilled and able to find work after his or her training. Its goal is only temporary employment.

Brooklyn, NY

Association of Independent Video and Filmmakers, NYC. Paul Schneider is a filmmaker producing a documentary, with Newsreel, about a Brooklyn community's struggle to retain fire protection in its neighborhoods. He heard



that the Association of Independent Video and Filmmakers (AIVF) was accepting applications for CETA subsidized jobs.

His processing took about two and a half months. It included:

- filing a basic application form designating the job sought, background information, and an eligibility report;
- an artistic review of his work and a personal interview, where he was evaluated according to his ability to work in a cooperative, public service-oriented manner;
- final selection.

Federal eligibility requirements include: a total family income not exceeding 70 percent of the lower living standard for the given region (in NYC that ranges from \$2730 for a single person, to \$10,470 for a family of six); local residence; and long term unemployment or receipt of public assistance.

CETA does provide a percentage of an agency's allocation to go to administrative costs. This can go as high as 10 percent, and differs throughout the nation. AIVF can purchase certain supplies, but no hardware.

Schneider applied to the Cultural Council Foundation (CCF), which administers 300 of 500 CETA arts jobs in NYC. As a filmmaker, he was assigned to the AIVF.

AIVF is the action counterpart of the Foundation for Independent Video and Filmmakers, part of a consortium of different arts groups which organized a structure for public service arts projects. Consequently those groups became

subcontractors of the CCF, itself a subcontractor for the New York City Department of Employment which received 28,000 CETA jobs.

AIVF is now responsible for 14 CETA placements including an animator, a program coordinator, an independent producer and 11 film and video people who form a producers' pool that responds to community requests.

Tom Lennon, of AIVF, said "We wanted to strike a balance, in providing jobs for producers—which would maintain their autonomy as artists—and provide adequate response to community needs." This meant clarifying AIVF's role as producers and not audio-visual technicians.

They began lobbying for CETA subsidies in 1974, following the example of arts groups in San Francisco. But the density of New York's fiscal crises delayed any comprehensive CETA arts connection until 1977.

AIVF reworked its proposal to the CCF a number of times. They were finally awarded 14 positions in September, 1977. 300 people applied for the jobs.

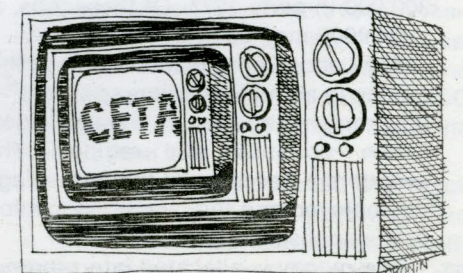
AIVF productions include Paul Schneider's film on the People's Firehouse in Brooklyn; videotapes about the plight of the dehospitalized elderly who populate Single Room Occupancy hotels, and on battered women; and a film on the unionizing of housekeepers in the South Bronx.

These artists' work is hampered by lack of equipment and supplies. AIVF supplies only the producer to whom-ever's request for one is approved. The burden of scrounging supplies is laid on the artist and his client, a situation which can be frustrating, embarrassing, and impoverishing. Schneider has already mounted at least \$4000 in debts and needs almost as much to complete his film.

Bergen County, NJ

Bergen County Media Projects. Across the Hudson River in New Jersey, the Bergen County prime sponsor has provided a subsidy of about \$500,000 to four media projects employing 35 people. Fred Silverman started the Children's Media Project with a staff of seven, which works with kids in developing and producing new programming. He responded to a newspaper announcement placed by the Bergen County Community Action Project, requesting proposals for special one year projects to receive CETA jobs. As an individual, he had to find a nonprofit community organization to sponsor him. In this case it was the Bergen County Chapter of the Urban League.

The county, with an active interest in media, also subsidized five jobs in a public access and video outreach project with the local libraries and cable franchise; a community media center with 15 jobs concerned with hiring and training among the minorities; and a video





In Bergen County, video equipment was not a grave problem. The local high school had video equipment that had been mothballed. It was simply rediscovered by the (CETA) project developer who had been working there as a janitor ...

training program for high school students, including production, programming and cable access.

Equipment was not a grave problem. The high school project's gear had been mothballed after it was bought during the instructional media fad of the early '70's. It was simply rediscovered by the project's developer, who was working as a janitor.

Recruitment was handled by the local

employment agency which hired a variety of people. Silverman noted that a balance between experienced staff and trainees was not achieved. The potential for actual production was compromised by an overall lack of experience, and the extension of the basic video learning process.

Silverman's project is becoming the Children's Media Design Center, a non-profit organization now searching for funding.

San Diego, CA

San Diego Community Video Center.

The San Diego Community Video Center is the largest cable access operation and maintains the most CETA jobs of all community media groups, according to Michael Wecks of CVC. CETA money expanded the staff of five to 14 last August.

CVC contracted to produce five video programs on the arts, minorities, senior citizens, local government, education and community organizations. CVC is also working on a needs assessment for the programming on the San Diego public access channel.

Another fourteen CETA jobs were awarded CVC to organize the National Conference on Public Access Cable TV this summer.

Their first proposal to the San Diego Regional Employment and Training Consortium was rejected because the public access concept was not under-

stood. Through subtle politics CVC eventually got its jobs.

The recruitment effort included notices to more than 100 local organizations and employment offices in the San Diego region. 180 people responded, with 60 interviewed, and 28 chosen.

CVC may have been bloated with jobs. Too many people too quickly resulted in administrative problems. They used 10 percent of their CETA money for overhead, though not hardware, and, unlike AIVF, they were already a production group.

With the Californians' revolt against property tax, Wecks feels that harder times are ahead for them. Plans to consolidate CVC's activities, with the support of local government, may be jeopardized if the latter must reserve its budget and its CETA money for basic social services.

Columbia, MO

KOPN-FM. According to Stephen Dreyer at KOPN, a community radio station in Columbia, Missouri, its staff was aware of CETA and realized they would have to go to the state prime sponsor for their region.

While Columbia had a CETA allocation, the city kept it for itself. They assembled a five-page proposal outlining KOPN's community involvement, focusing on their need to work with minorities and women. They received the five positions requested, and now maintain a staff of eleven.

Derby, CT

STAND. STAND is a community multimedia center in Derby, Connecticut. Derby, a town in the Lower Naugatuck Valley—a rural and not too prosperous or populated area—is too small to have its own prime sponsor.

Harriet Moss, video production coordinator for STAND, said they had seen an ad requesting proposals and responded with a couple. STAND received nine positions for its Media Resource Project, which includes Mainstreet Video. They hired three video and three radio people, a counselor, a resource person and a programming aide.

They are producing and training others in video and radio, and are working specifically with groups representing blacks, women, senior citizens, and youth. They are also developing access and programming on their local cable system.

STAND's Valley-FM Project received another ten CETA jobs when it received a construction permit from the FCC. Harriet Moss said STAND was preparing a hunt for seed money in a drive to capitalize. The Naugatuck Valley doesn't really have an economic base to support their media activities, but through dependable production and cable consulting they might gain support from other parts of the state.

The CETA job holders may have to disperse to where there is a market for their skills if ongoing programs can't be sustained.

How To Apply For CETA Funds

The Labor Department's Comprehensive Employment and Training Act (CETA) directed that money be distributed to alleviate the pressures of unemployment. State and local governments use the money to develop training and placement programs, to fill vacancies in public services, and to support projects which enrich the quality of life while preparing the participants for eventual employment outside the CETA Program.

CETA jobs are transitional. Their purpose is to provide the individual with marketable work experience so that once his time on the CETA payroll runs out he can find work elsewhere.

CETA's job placements in the arts indicates that the government finally recognizes art as a legitimate occupation. Artists—painters, writers, filmmakers, or video producers—are a skilled labor force and are qualified for support from the Department of Labor just as are unemployed firemen, teachers, and clerks. Through CETA, an unemployed artist can become an employed one.

Congress appropriated \$8.3 billion for CETA in May, 1977. These funds supported the extension of CETA to subsidize 725,000 jobs for 1978, a substantial increase from an estimated 300,000 in early 1977. Of these jobs, at least 9000 may be arts related.

The Labor Department dispensed this money to about 500 "prime sponsors"—government bodies of states, cities, towns, counties, and regions. The awards are based upon the percentage unemployed and the overall population of the sponsor's area.

The money is allocated into program categories known as "Titles." Of seven titles, art projects fit into four.

Title I provides grants to prime sponsors for recruitment and placement, classroom and on-the-job training, and transitional employment for the unemployed, underemployed and economically disadvantaged. Job counseling and recruitment centers for artists and skills training are funded under this title.

Title II provides transitional public service employment. Projects that employ artists include workshops, residencies in local organizations, public murals, cultural festivals and touring of rural areas.

Title III provides access to arts training and development through short term programs for special groups. Youth, native Americans, offenders, older workers, and migrant farm laborers can be employed under this title.

Title VI is the best known of CETA categories aimed at the poor and the longer-term unemployed. Its funding can be applied to a variety of public interest projects, with few restrictions on the types of jobs created. The prime sponsors must specify the use of these funds within 60 days of receipt.

The prime sponsors develop a "Comprehensive Manpower Plan" which they submit to a regional director of the Labor Department. The plan details the sponsor's employment strategies in accordance with community resources and needs. The sponsor draws up the plan in consultation with its Manpower Planning Council, made up of representatives of the community and major civic groups.

In theory, Title VI forces prime sponsors to be responsive to their communities' needs. The communities, in turn, are active in developing the guidelines and programs by which CETA can be applied to their employment projects. It

certainly means political involvement for those wanting a piece of the CETA pie.

Dierdre Frontczak, of the Cultural Resources Development Project at the National Endowment for the Arts, suggests that diverse artists and media people form arts councils to lobby the local manpower council and other officials for CETA funds. They must also develop comprehensive projects which enrich the community and fulfill the long-term goal of outside employment for the jobholder.

Without such a consortium, artists must approach their local officials alone, often competing against each other for job apportionments. Local governments seem receptive, for arts programs are lively and visible. Politicians also can gain an image of benevolence and culture.

Some local governments think that CETA will pay many incidentals they can't handle themselves. Others say they can't find programs or people to fund. They squander the money in other ways, or are irresponsible in developing an employment plan. In such cases, the Labor Department may withdraw the funds.

Artists have tended to assume that CETA is an arts support program. Many do not prepare for the end of their terms when they'll be on their own. Communities would just as soon be entertained by a new generation of CETA artists, than pick up the tab for the old generation who can no longer afford to be free.

The Carter Administration is proposing to extend CETA through 1982. While initially maintaining the level of 725,000 jobs, it plans to make the number responsive to future unemployment rates.

The states are to gain greater authority in planning the use of CETA funds. Rules concerning those eligible for Title VI jobs will be tightened, emphasizing jobs for the long-term unemployed.

CETA will pay a maximum salary of \$10,000 per year, for a maximum of 18 months per individual. Proposals for the future also include an emphasis on transition preparation, development of community support for the arts.

Artists should seek out people who can interpret the federal jargon, and advisors on applications, proposal writing, and gathering of community support and influence. One such advisor is Ms. Frontczak at NEA, Washington, D.C. 20506, (202) 634-6110. Also available through her is the *Bulletin on Federal Economic Programs and the Arts*.

Other good references include: *Catalyst*, a newsletter for community groups involved in CETA; and *CETA, A Citizen's Action Guide*. Both are published by the Center for Community Change, 1000 Wisconsin Avenue, NW, Washington, DC 20007 (202) 338-3565.

Grantsmanship Magazine has also published an ongoing series of CETA articles.

Another resource is the Neighborhood Arts Programs National Organizing Committee. It is contracted by DOL thru October, 1978, to work in creative job development in the arts. It is a nonprofit member organization which also serves as an information conduit on that subject.

NAPNOC's main office is at 2013 Columbia Road, NW, Washington, DC. They have regional offices in Knoxville, Tennessee and San Francisco, California.

17 Productions Funded by NEA's Media Arts; Postal rates hurt non-profit organizations

There were 180 proposals submitted to the National Endowment for the Arts' Media Arts Production Aid Fund. 17 of them were funded, giving a film or video producer about a 1 in 10 chance of getting a project supported. The total amount given out was \$344,000.00 which went to the following groups and organizations.

All About TV (\$13,500) for a pilot for a weekly television series, in magazine format, which will provide coverage of issues related to commercial and public television.

Bay Area Video Coalition, San Francisco (\$20,000) for a pilot for a television series to be broadcast on KQED, which will showcase the work of independent video artists.

Brooklyn Arts and Culture Assoc., New York (\$13,000) for a documentary film by Tony deNonno about tap dancer Alfredo Guistar.

Center for Visual Communication, Philadelphia, (\$22,000) for a 60-minute film by Amalie Rothschild on the development of documentary film in the U.S. as seen through the eyes of veteran documentarian Willard Van Dyke.

Cabin Creek Center for Work and Environment, New York, New York (\$10,000) to Barbara Kopple for research and development of a dramatic film based on the life of textile mill worker Crystal Lee Jordan.

Cultural Council Foundation, New York, N.Y. (\$25,000) for the second of a three part film drama, based on the stories of Grace Paley.

City of Detroit Council on the Arts, Detroit, Michigan (\$15,000) for a documentary film by Terry Kelley about urban blues music as it has evolved in Detroit.

Downtown Community Television Center, New York, N.Y. (\$15,000) for a documentary about Third Ave. in New York. Jon Alpert was also funded for this project from WNET's Documentary Fund.

Fanon Research and Development Center, Los Angeles, Calif. (\$20,000) for a documentary film by St. Claire Bourne about jazz artist Mary Lou Williams.

Film Arts Foundation, San Francisco (\$35,000) for a personal film about radioactive contamination in America, by filmmaker Judy Irving.

Innervision, Lafayette, New York (\$10,000) for a videotape about the American bald eagle that will involve experimenting with innovative video techniques.

Ithaca Video Projects, Ithaca, New York (\$18,000) for documentary portraits of four interracial married couples, by Phillip and Gunilla Mallory-Jones.

Kineholistics Foundation, New York, N.Y. (\$35,000) for the completion of a personal film entitled "Dialogue with a Woman Departed" by Leo Hurwitz.

Lunchbox Theater, San Francisco, (\$25,000) for a pilot for a weekly television magazine utilizing independent producers and guest journalists to be produced by Arthur Ginzberg.

National Black Touring Circuit, New York, N.Y. (\$25,000) for a film by Woodie King about a Harlem riot in 1964.

New York State Association for Retarded Children, New York, N.Y. (\$25,000) for a film by Ira Wohl about his fifty-year old mentally retarded cousin.

Women's Labor History Film Project, Washington, D.C. (\$17,500) for a documentary on women's participation in the General Motors sitdown strike of the 1930's. —M.J.

Guidelines for grant applications to The Film Fund will be sent out on request this October. Deadline for submissions is January 31, 1979.

The Film Fund, whose board of directors includes big name filmmakers and foundation types, awarded \$126,000 in grants this year. The 22 film and slide projects funded centered on social issues like labor history, energy policy, environment, racism, and occupational health and safety.

Write, The Film Fund, 80 East 11th Street, Suite 647, New York City 10003.

The Western States Arts Foundation is currently accepting applications for its 1978 Visual Arts Fellowship Program. Film/Video has been chosen as the category for the 1978 fellowships. In 1977, the category was crafts.

Nine grants of \$5,000 each will be awarded. The jury will choose the nine on the basis of the artists' past work and not on the merit of a project or proposal. Artists may use the grant any way they wish.

Artists in the following ten state region are eligible: Arizona, Colorado, Idaho, Montana, Nevada, New Mexico, Oregon, Utah, Washington, and Wyoming.

Applications must be received by July 31, 1978. For more information and an application contact: the Visual Arts Fellowship Program, Western States Arts Foundation, 428 East 11th Avenue, Denver, Co. 80203, (303) 832-7979.

Stand, Inc. of Derby, Connecticut has a job opening for a person to administer and direct the community video component of their non-profit community center. Beside the Main Street Video Project, Stand also houses a community radio station, and a photography cooperative, in addition to ongoing counseling and women's services projects.

The coordinator will be responsible for guiding Main Street Video through a transition from a local community access video center into a regional media center serving Southern Connecticut.

They are looking for someone with abilities and experience in coordinating staff and volunteers, managing expenditures, fundraising and knowledge of long-range planning strategy. A commitment to community access and experience with small format video production is essential. The job will pay \$9,300.00 a year with full health benefits. Send resume to Harriet Moss, Main St. Video, 246 Main St., Derby, CT, 06418, (203) 735-6203.

The March/April, 1978 issue of *Grantsmanship News* contain an article titled "Postal Primer for Non-Profits." The article is excellent for anyone involved with mailing publications, or for those of you who wonder why your issue of TELEVISIONS takes so long to arrive.

The authors give a brief history of the Postal Service, specifically non-profit mail. Reduced mailing rates for charities began in 1917, the same year that Congress provided for an income tax deduction for contributions to charities. At that time the point of the reduced postal rate was to "encourage the freeflow of ideas throughout the country and to help promote charitable causes."

Since 1917, these special rates have applied to almost all tax-exempt organizations. These include: benevolent, fraternal, philanthropic, professional, literary, historical and scientific organizations, trade unions, churches, church organizations and institutions of learning. Currently, there are some 109,000 organizations with third class non-profit mailing permits.

The authors, C. Lawson and T. Saasta, have obviously studied and understood all the Postal Service circulars. They explain the differences between second and third class non-profit mailing, and how the Postal Reorganization Act of 1970 will effect mailing rates in the next few years.

The Postal Reorganization Act of 1970 mandated that all mailing rates cover the cost of the mailing, though in the case of non-profit organizations the Postal Service will not figure in their overhead, giving non-profits a small price break. These annual increases will be phased in every July 6 until 1988.

Currently the per piece rate for third class non-profit mail is 2.1¢. After July 6 it goes up to 2.6¢ per piece. By 1988 the per piece price will be 5.4¢. The per piece charge for second class non-profit mail will also increase .5¢ July 6, 1978.

For many magazines published by non-profit organizations this is a significant amount of money. It could well force many of them out of business. These magazines and newspapers are providing important coverage and analysis that is not available anywhere else.

The *Time* Magazines will simply increase their advertising rates and continue business as usual. This postal service increase will also curtail many of the arts organizations who are dependent on contributions through membership drives—fundraising by direct mail. It will be too expensive to do these mass mailings, even when there is a good "return."

"*Manual of Postal Information*" is available free from Transo Envelope Co., 6501 San Fernando Road, Glendale, CA. 91202. Explains the ins and outs of mailing.

CALENDAR

July 15-16: Vermont Community Video Festival, the first Annual Community Video Festival sponsored by Goddard College. Write or call: Community Media, Goddard College, Plainfield, Vermont 05667, (802) 454-8311, ext. 291.

August 25-27: National Conference on Public Access Cable Television; at the El Cortez Hotel, San Diego. Sponsored by San Diego Community Video Center. Workshops, seminars, panels, screenings. For more information: Brian Owens, 520 "E" Street, Suite 901, San Diego 92101, (714) 239-3393.

July 24-August 7: 4th Annual Ithaca Video Festival, a touring exhibition of independent video, will be at Media Study, Inc. in Buffalo, NY. 27 tapes exhibited in this year's tour. Other places it will be shown: Donnell Library, New York City (August 1-31); Port Washington Public Library, Port Washington, NY (Sept. 1-

22), and Walnut Street Theater, Philadelphia (Oct. 16-20).

Sept. 21-22: Satellite Communications and the Church, a consultation sponsored by the Communication Commission of the National Council of Churches, New York City. Write: Dave Pomeroy, Communications Commission, NCC, Room 860, 475 Riverside Drive, NYC 10027.

September 8-10, 1978. First Vancouver Women's Video and Film Festival, Vancouver, B.C. Contact Marion Barling, Women in Focus, 6-45 Kingsway, Vancouver, B.C. Canada V5T 3H7, (604) 872-2250.

September 15, 1978. Winners of the U.S.'s major industrial film festival, Intercom will be shown in conjunction with the Chicago International Film Festival. Contact: Chicago International Film Festival, 415 Dearborn St., Chicago, IL. 60610.

August 21-25, 1978. University Film Association Conference, Los Angeles. Theme: "Film/Video and the Future." Contact: University Film Association, Television Radio Dept., Brooklyn College, Brooklyn, N.Y. 11210. (212) 780-5321.

TELEVISIONS

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ART

A Bill Wegman Retrospective: "Tests, Collisions and Affinities"

WASH ART '78

By ALISON ABELSON

WASH ART '78 filled the D.C. Armory with booths of gallery owners peddling art works the first week in May. A performance was set up for film and video presentations in a back hall adjoining the restrooms. William Wegman, who was visiting artist at the Corcoran School of Art for the week, was one of several video artists who showed his works at the WASH ART space.

Before the performance officially began Wegman showed a series of black and white tapes from his 1975 reel. Wegman, who has been working with video since 1969, makes up a compilation reel each year of the most successful pieces he has done. Each piece is taped live and unrehearsed. The success of the work depends on Wegman's setting up a situation with the right balance of control and variety.

In the first piece from the 1975 reel, Wegman, off camera, pitches a ping pong ball to his dog Man Ray. The ball is caught, chewed noisily and dropped, just missing an empty dog food can placed under the animal's chops. This happens 33 times and becomes a stress test for the equally bewildered dog and audience, while the artist risks mishap or boredom with each toss.

Accomplishment of the "task" is chancey, since Man Ray doesn't seem to understand the point of the exercise though he is willing to repeat the action infinitely. The audience, a step ahead in its knowledge that the ball is supposed to land in the can, is in a parallel ignorance as to why it is being asked to watch the process. Silence, at first, then a few laughs and soon general uproar come in response to the strain created by this repetitive exercise. The human response subtly mirrors Man Ray's behavior; as boredom conflicts with his persistent efforts to please his relentless hidden master. He chews and drops the ball quickly and mechanically as if to get it over with. Then he lets the ball linger in his mouth, either in exhaustion or concentration. After each keen effort, he becomes discouraged and in a string of misses, fails to even catch the ball, which bounces off his snout. Then fate seems to deal a bad round as the ball bounds off the can or sticks to Man Ray's teeth.

It is a great relief when Man Ray finally succeeds, like a son graduating from college. After all, the audience may have wasted a few minutes contemplating a loser. The intense identification with Man Ray's success or failure makes the audience subject to the test. As Man Ray tries to be a good pet, so the spectators

try to be art connoisseurs by correctly catching, chewing over and placing the art work. If the comparison of the spectator's understanding and the dog food can seems unflattering, remember that Man Ray, ignorant though he was, certainly did drop the ball in the can. It is questionable whether the audience succeeded in understanding the piece, or even considered understanding to be necessary.

Other pieces on the 1975 reel included:

- Man Ray wearing a hat listens to a ball game on the radio.

"You can go up north to Sutton Place, where the writers, I mean politicians are, the artists are on the west side. Take the West Side Drive. Don't drive too far, ya don't wanna get into Harlem. Stay in lower Manhattan, below Canal ... well ya go past there ... y'can get on the Westway ... you ever been to ... you'll see ... y'can take ... it goes to ... ya wanna get off before the tunnel at 34th Street. Y'know Macy's? Y'know Gimbels? Y'know Bloomingdales—well, from there, y'take Lexington Avenue, you can take it straight down ..."

- Man Ray and a smaller dog, looking like two mimes at a tennis match, watch the back and forth movement of an offscreen object which turns out to be a ball which approaches and blocks out the screen.

After the black and white series, Wegman officially began the performance. He read deadpan a catalog essay about himself which he transposed to

the first person, so that we heard him praise, analyze and describe himself biographically. We learn that he was born in 1943, that he has an M.F.A. in fine arts, that he has worked in both painting and sculpture, that he came to do video in 1969-1970 via photographic work, that he has a New York studio, that his work is "fresh and unmechanical," that he is shy and doesn't like to perform live, that he frequently uses his dog, Man Ray. We learn where he has studied and where he has taught, and we learn that he has a unique sense of humor.

After this introduction, Wegman showed reel 7, the complete series of tapes done in 1977 and his first color series. The reel begins with Wegman in a sit-down comic routine about a female patient who goes to the doctor because she is not having any fun. The doctor's enlivening advice: "Life is a ball, so have a ball," is delivered neutrally, and punctuated by the refrain: "Get it?" as if the comic recounting the episode who has minimally enacted the patient/doctor roles, is now insecurely reverting to his own persona to demand feedback from the audience.

with punchline about a doctor giving crude advice: "Ball. Get it?"

Thus Wegman is simultaneously a heavy-handed comic, a lack-luster patient, an unprofessional doctor and an incompetent master who can't get his pet to perform. But the pun works because the spectator, directly ordered to "get it," fuses the diverse levels surrounding the phrase: "Ball. Get it?"—in turn optimistic, domineering and mildly obscene, so that the lousy comic, screwball doctor and ineffectual master merge.

In a different mood, Wegman has several tapes of his own muzzle: mouth and nose filling the frame for the entire piece. He has evolved two characters who engage in a dialogue and who are defined by their oral mannerisms. One has a shit-eating grin, stubbornly optimistic and smug. The other character is ponderous, forming his words through pouting, pursed lips. They both are gratingly not too bright, though the former is assertive and the latter hesitant.

Their first routine begins with the smiler's enthusiastic greeting: "Hi!



PHOTOS BY JACK JORGENS

There is no live audience other than Man Ray seated alertly by Wegman's side. "Have a ball. Get it?" Wegman insists, the bad comic becoming belligerent. We notice a ball parked between his legs on the chair. "Get it, Man Ray." Man Ray doesn't. Do we? In exasperation, Wegman tosses him the ball, takes it back, and then begins again. Pavlovian dog experiment is crossbred

Remember me?" We sure do; bad vibes and breath seem to waft over the monitor, as we curse ourselves for not having been able to avoid this chance encounter. "Gee," replies the other, a little slow with names, a little slow, period, "You look familiar." "I am familiar," returns the smiler. He is so right; though the two go on to have a self congratulatory conversation about bad

movies; the key to this bad mouth series is in the word "familiar." Everything irritating about the familiar—families—is provoked by these dialogues, which are like odes to arrested development.

In a later sequence, the pair recite the alphabet with the smiler condescendingly guiding the pouter in his recitation. A far cry from Rimbaud's vowels/colors painting poem, former painter Wegman creates a kindergarten for adults. Although two are at work on the task, they manage to omit the letter K, so the alphabet is incomplete.

Another routine goes: "I like fruit," with the reply: "Me too, I like fruit, too. I like peaches best." "Me, I like tomatoes." "Tomatoes aren't fruit, silly. You didn't know that?" Of course, we have always been told that contrary to one's natural assumption, tomatoes are in fact fruit. Authoritative misinformation seems the theme of the bad movies, alphabet, fruit exchanges. One almost expects them to call their respective fathers to prove who is right, since the dialogues all reduce to a "my father is bigger than your father" level. They may have the same father; they are so reminiscent of a sibling act with the older over-assured and pushy, and the younger, stumbling and compliant.

Wegman has extracted the essence of such encounters where only a soul-destroying character armor controls the seething hostility and competition underneath. My own bias is that that sort of rigid banality is the enemy artists attack in their work. Wegman, very much a mocker, is portraying the enemy as a part of himself, as an aspect of his own

himself as described by another are keys to interpreting his work through an unspoken value system which is consistent throughout his tapes.

The continual testing of Man Ray, himself and the viewer could only be the concern of someone fascinated by the forms of evaluation. One work consists of nothing but Wegman at first reading from, and finally memorizing, a long and complicated sentence from *War and Peace*. Another piece consists of Wegman poking Man Ray on the nose and recording the dog's gradually mounting fury. Another work is solely composed of Man Ray on camera, being told to drop a bone and doing so.

There are two commiseration pieces. In one, Wegman and Man Ray lie together on a sofa and howl and coo in sympathy with each other. In the sequence immediately following, Wegman accompanies a recorded piano solo with fingerings on a tilted, black satin covered box, which implies more than actually resembles a piano. Wegman's inept mime seems to suggest playing the piano but falls far short of the mark. It is clumsy, totally out of synch with the music and finally is abandoned by Wegman altogether in favor of pulling on his sweater. The music has stopped. Wegman, satisfied no doubt with his music appreciation, walks off frame, whereupon the music bursts forth in a torrent, as if freed from his constraint.

In the first tape of the work in progress he is compiling for 1978, Wegman, looking and sounding like a New York trucker, sits hunched forward smoking bunches of cigarettes while giving direc-

West Side Drive. Don't drive too far, ya don't wanna get into Harlem. Stay in lower Manhattan, below Canal ... well ya go past there ... y'can get on the Westway ... you ever been to ... you'll see ... y'can take ... it goes to ... ya wanna get off before the tunnel at 34th Street. "Y'know Macy's? Y'know Gimbel's? Y'know Bloomingdale's—well, from there, y'take Lexington Avenue, you can take it straight down ..." Hop, skip and jump from one department store to another takes us magically across town from where we are heading back downtown again. "Ya ever been to Soho?" The answer seems to be no.

While supposedly trying to help, Wegman's New Yorker is one-upping and name-dropping city locations like an art historian mentioning Renaissance painters. His directions, far from being helpful, are so totally disorienting that the guide to Manhattan is really a selfish effort to keep knowledge of the city to himself. The paranoia is revealed at the end of the piece when we learn that the nowhere in particular we were being guided to is a food store which was probably right around the corner.

In the following work, Wegman transforms his appearance by wearing a pair of mad eyeball glasses. Looking like the last player to be chosen for any team sport, he discusses the relative merits of playing baseball or horseshoes. Baseball is much to be preferred, he informs us, because it is a team sport and therefore has more "pizazz." The combination of the wild eyed glasses and the obsessive repetition of the word "pizazz" makes one wish the character, out of

Wegman also showed a piece done in a television studio. Called *Grey Hairs*, it consists of closeups of Man Ray with the magnified sounds of his breathing and heart beat booming over the soundtrack.

Wegman's work seems to fall into three categories: tests, collisions and affinities. The tests, persistent and repetitive—such as the exercise with Man Ray, the ball and the dog food can—try to produce results that are either simple-minded, absurd or unattainable. They act as a critique of mechanical thought functions; other examples are the effort to teach Man Ray to smoke, the recitation of the alphabet and learning the sentence from *War and Peace*. In the first, the attempt to train Man Ray to do something enjoyable to humans, but clearly a drag to him, is reminiscent of a domineering parent, who urges: "It's good for you." An added irony, that smoking is not at all beneficial, makes the goal destructive, were it attainable, which it isn't.

Wegman's work seems to fall into three categories: tests, collisions and affinities. The tests, persistent and repetitive—such as the exercise with Man Ray, the ball and the dog food can—try to produce results that are either simple-minded, absurd or unattainable.

In the alphabet piece, the task of learning the alphabet, foundation of language, is not developed towards any actual communication. The mechanical function is portrayed as an end in itself. In *War and Peace*, a fragment of a work of literature is reduced to a rote exercise. The associations of the very complex sentence become annoying with each repetition. When Wegman rises and leaves, having committed the sentence to memory, he implies that the entire work has been digested and no more need be said. Likewise, once Man Ray has succeeded in getting the ball into the can, no more interpretation seems to be required.

In contradiction to Wegman's interest in "results," we have a work like the misleading New York directions which refuses to be grasped as a coherent whole. The science of the test pieces is behaviorism; the collision pieces are more akin to physics: assumptions, used like particles, bombard and split. The result is transformed; one's assumption—that directions find the way—is transformed by directions which literally lose the way. Instead of the belabored emphasis on results, which controls the test pieces, the collision pieces destroy results. The authority of functional thinking, of logic, is annihilated. For example, in the have-a-ball piece, there is a question of which elements should demand primary attention—the telling of a joke, the substance of the joke itself, the attempt to get Man Ray to get the ball. It cannot be resolved logically. We simply have to submit ourselves to a subjective experience of the piece.

The conversations between the mouths fall into the authority vs. subjectivity theme. The smiler infringes



Video artist Bill Wegman at Washington Art '78. R. Wegman in a tape from his reel '78 collection.

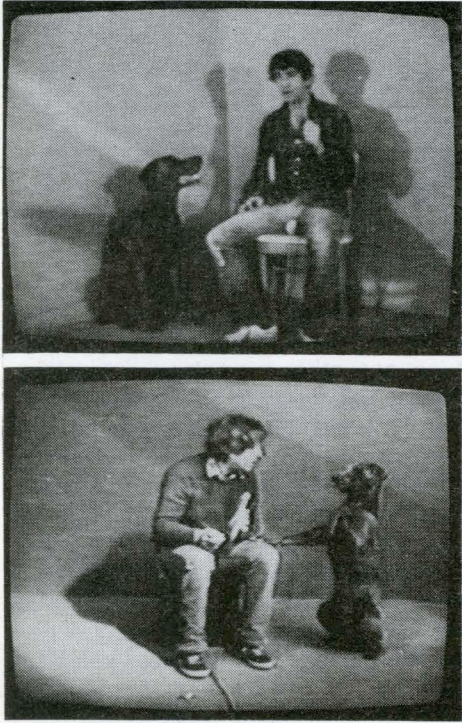
personality in these pieces. I don't think the attack would work so well if it were not also a self critique. Done in the privacy of his own studio, primarily for himself, Wegman questions both himself and his audience, rather than creating dramas or performing for the audience. His refusal to "perform" at WASH ART, though the presentation was so advertised, his decision to instead read about

tions for getting around Manhattan that wind up nowhere. He takes us uptown and downtown three times, using landmarks as associative jump off points for other landmarks, alluding his way across town and defying us at any moment to follow him or know where we are.

"You can go up north to Sutton Place, where the writers, I mean politicians are, the writers are on the west side. Take the

love for his fellow man, would perfect his game of horseshoes.

In the only work done with Man Ray in this new series, Wegman tries to teach the dog to smoke. "Smoking is good, Man Ray, here take a puff. For Bill. You don't know if you don't try it." He urges to counter the animal's lack of enthusiasm. Man Ray tries to rise to the occasion but he just can't make it.



A View of Wegman: Toward Anonymity

By PATRICIA MOLELLA

William Wegman was one of the first well-known video artists. His style was casual, conversational. His topics were familiar and accessible—finding an extra pair of socks at the laundry, for example.

My own favorite was *The mouth transplant*. It was a synthesis of his style: a story about a kid, though born with a malformed, mini-mouth—an embarrassment to his family and school-mates—who was eventually rehabilitated by a transplant of his dying grandfather's normal mouth. The one drawback was that he had been shaving since he was six!

In the Invitational Schedule of the International Meeting of Fine Art Dealers, May 3-8 at the Washington, D.C. Armory, Wegman was listed in the performance section. The first hint that Wegman might not be creating a live piece came when he revealed that he did not bring Man-Ray with him because the dog does not like to travel. Instead, he was borrowing a friend's dog for what he described as an extemporaneous speech.

Wegman rarely does his pieces live. His deadpan delivery and our perception of him are suited to the television screen with its automatic composition, coolness and focus. There are few distractions and one does not have to deal with real time or space.

Probably the space and audience factors finally decided him against delivering the spontaneous talk. Instead, he showed early videotapes to a crowd who seemed sometimes ignorant of Wegman's body of work but nonetheless enjoyed the "stand-up comic" level of the sketches.

Wegman, however, also showed newer tapes he had made with the college students he taught on the West Coast. The set-up for the tapes was reminiscent of an early format: the solo speaker. Only this time the stories are not humorously ironic. Each student tells a story of an accident or an important event. Finally they sit together speaking simultaneously while Wegman floats with the microphone allowing only snatches of any individual's story to be heard at any one time.

The last piece on the program, *Grey Hairs*, had none of the obviously familiar Wegmanisms: no Bill, no narrative structure, no mouth close-ups. The entire piece was a screen-filling scene of wiry gray hairs moving to amplified raspy breathing: an onomatopoeic synthesis of sight and sound.

Was this the imagistic distillation of all those early narratives? Was it a poetic continuation of the surrealism of the mouth close-up pieces? Whatever, Wegman had definitely absented himself. He has joined the fall-out from autobiographical references, with Acconci and others.

With the development of performance art in the 70's there came a movement toward three-dimensional closeness to the audience. Wegman as a video artist has moved away—from serious absurdity to seriousness, and from innocuous familiarity to artistic anonymity.

on the pouter: he accosts him, teaches him the alphabet, lays down the law about fruit, all seemingly "for his own good." The more introspective pouter struggles to learn the imposed lesson. The alternatives: the tyranny of function, and the subjective destruction of function. Wegman generates one further possibility, the rapprochement of two subjective experiences, as in the tape where Wegman and Man Ray moan in commiseration on the couch, and the one in which Wegman responds to music by tugging on his sweater. That sort of meeting is the traditional ground of intimate relationships and of aesthetic appreciation of art.

Wegman, in these studies of responsiveness, triggered by sound, avoids language. Both pieces are examples of Wegman's timing. In the Man Ray piece, the sound is performed in unison; in the music piece, the response becomes detached from the music and takes off on its own.

Wegman's timing is the underpinning of his humor, which according to Jane Livingston, in the catalogue essay with which Wegman began the performance, is the quality that makes his art difficult to analyze. Wegman himself in an interview with Liza Bear in *Avalanche*, number 7, 1973, reveals that his working method centers on achieving spontaneity before the camera. He claims that if the pieces are scripted or rehearsed, he speaks too quickly, his delivery becomes mannered. The concentration on getting it right the first time produces the tempo that works. Surprisingly, that prizing of the one time gesture, or in this case, pace, is an old fashioned painterly value. Thus Wegman's art approach, seeking to capture the essence, rather than master the content through refinement, stands in opposition to the repetitive testing that so many of his pieces portray.

Alison Abelson works at the National Collection of Fine Arts in Washington, D.C.



PHOTO BY LEONARD RIZZI

Banning TV Advertising for Kids: Pro's and No's Muster Forces for Hearings

By MONICA DIGNAM

The children's advertising bandwagon is full but there's little agreement on where to go. The advocates agree that "change" and "variety" in children's TV advertising are needed. Each has slightly different perceptions on what should change and how they can achieve variety.

At the regulatory agencies, the FTC is busy scheduling its hearings, the prospect of which started all this squaring off in the first place. Meanwhile the FCC and FDA are struggling to maintain jurisdictional lines on the issue.

The lobbyists hold positions ranging from "it's up to the parent, not the government, to decide what children watch," (NAB) to "let's call the hearings off because it's an FDA issue not within the scope of the FTC" (Kellogg Company of Battle Creek). You need a scorecard to keep the acronyms and their positions straight.

Before trying to describe where things stand now a thumbnail history of what's gone on before will probably help. In April of last year Action for Children's Television (ACT) and Center for Science in the Public Interest (CSPI) petitioned the FTC seeking a ban on ads for "candy" (ACT) and "between-meal snacks which derive more than 10 per cent of their calories from sugar," (CSPI). The FTC researched the issue and wrote a 346-page *FTC Staff Report On Television Advertising to Children*. The report called for "rulemaking proceedings" (hearings) to determine whether the FTC should: (a) ban all advertising to young children (under eight

years old); (b) ban ads for highly sugared products directed to or seen by "older children" (under 12 years old); and (c) require advertisers to provide nutritional and/or health disclosures to children either within their ads or as advertiser funded PSA's.

Immediately after the staff report was issued in February of this year, the respective lobbyists—broadcasters, advertisers and manufacturers—began to press Congress to ban the hearings. They made several arguments. "There is no research that directly links sugared cereals with tooth decay," was the scientific one. The constitutional argument ran, "This is only one more example of ever-increasing government control of freedom of speech." "The FTC is not the agency to decide this issue; it is up to the FDA to determine the nutritional value of sugared products and the FCC to regulate advertisers," was the rationale for opposition on jurisdictional grounds.

As a result of that lobby, a House Appropriations subcommittee recommended that money for the FTC's hearings be cut off. This caused the advocates to push for reversal of that subcommittee's recommendation. The entire House Appropriations Committee met on May 24th and after two hours, voted 34 to 13 to let FTC proceed with the hearings. However, by way of compromise, the committee forbade the FTC from limiting the investigation to only sugared products. This means toys and other products advertised to children are to be included.

While this was a small victory for the sugared products lobby neither the advocates nor the FTC appear to be greatly upset by the House's warning.

Barring unforeseen opposition at the end of the fiscal year in October, the hearings will begin in early November in San Francisco and, later in the month move to Washington.

The Pro-Ban Side

Working under the assumption that children are a special segment of our population and deserve more protection from advertisers, the FTC and the advocacy groups feel their demands are reasonable. They are merely asking advertisers to curtail their activities directed toward children, not to stop advertising to the lucrative children's market entirely. The only outright ban would be on advertising directed toward children under eight. They see the issue as one of the advertising industry vs. the individual child. Conversations with pro-ban spokespeople often include a reference to the "millions of dollars spent annually" on TV advertising to children. The processed cereal industry spends about 20 per cent of the total.

In addition to the sugared product's questionable nutritional value, the advocates see television advertising as an insidious intruder into family life. In its Staff Report the FTC often quotes Helitzer and Heyel's book for advertisers: *The Youth Market, Its Dimensions, Influence and Opportunities for You* (1970). One quote illustrates the "intruder" point of view:

When you sell a woman a product and she goes into the store and finds your brand isn't in stock, she'll probably forget about it. But when you sell a kid a product, if he can't get it he will throw himself on the floor, stamp his feet and cry. You

can't get a reaction like that out of an adult. (p. 21-22)

In addition, the FTC and its supporters say many of the ads are deceptive because they lead children to believe that eating a highly sugared product is desirable, fun and poses no health risks. They cite the cigarette ad ban as establishing a precedent on that issue.

The No-Ban Side

There are a diverse number of interested parties on this side. The broadcast industry foresees a loss of advertising dollars if the ban is imposed. The manufacturers fear a decline in sales and the advertisers lament the loss of their commissions. But in addition to the economic issues involved, there is a constitutional one: Is it proper for the government to regulate advertiser access to an entire segment of our population?

Although children's advertising issues were not on the agenda at the recent NAB Programming for Children Conference held in Washington this June, the list of attendees included representatives from the Grocery Manufacturer's of America and Kellogg Company. A representative from Kellogg is around whenever this issue might come up, though they refuse to speak publicly about it.

Interestingly Jane Cohen, NAB's Vice President for Television, called for more "nutrition-type" PSA's during Monday's conference luncheon. Not surprisingly, the NAB's position is that broadcasters "are making a conscientious effort through self-regulation..." and that the programs, and commercials children

watch should be decided by the parents.

The manufacturers, on the other hand, oppose the ban because they say there's no research proving that sugared cereals cause dental decay in children. They also argue that there is no proof that the effect of such advertising is harmful.

The Uncommitted

The two other agencies that could be involved, the FCC and the FDA, don't appear to be taking sides yet. The FCC has had ad ban petitions before it for at least 6 years now and they have done nothing yet, at least in the eyes of the petitioners. FDA may be watching closely, but since sugar is a food product "found to be safe for human consumption by the Food and Drug Administration" there's probably little they could do.

Finally, the Congressional Wives Task Force and Quaker Oats Company are agreed that the FTC should study the issue regardless of the outcome. The Introduction of the FTC Staff Report notes that Quaker is "one advertiser of sugared products... (that) recognizes the need for fundamental change in televised advertising."

That's about where the major players stand. Between now and the hearings in November all sides will probably be busy collecting experts and conducting research to support their particular point of view.

There is little disagreement that a change in the way the children's market is approached by advertisers is inevitable. What changes and how they will be implemented are what the hearings are supposed to determine.

NTIA Replaces OTP and OT

By LLOYD TRUFELMAN

"Developments in computers, satellites, electronic funds transfers, electronic mail, mobile radios, and cable TV will change many aspects of our daily lives," says President Carter. "These changes pose important choices for our country."

In order to make these "important choices," the Carter Administration this year established the National Telecommunications and Information Administration (NTIA) in the Department of Commerce. NTIA replaces two agencies: the Office of Telecommunications Policy (OTP) of the Executive Office of the President, and the Commerce Department's Office of Telecommunications (OT).

OTP was created by the Nixon Administration in 1971 to develop and present telecommunications plans, programs, and policies that would "promote public interest, sustain and contribute to the full development of the economy and world trade... and promote effective and innovative use of telecommunications technology." A separate, but larger support agency for OTP was soon established in Commerce's OT. While OTP attempted to live up to its mandate, it quickly bogged down in political controversy when its first director, Clay T. Whitehead, criticized, and threatened network news programs in a speech before a broadcast trade association.

The Carter Administration is now trying to set things straight. NTIA, budgeted for close to \$12 million in FY 79, has 215 permanent staff. And while it is an executive office, it is no longer a White House office.

According to Richard Neustadt, White House special assistant, NTIA was created to fulfill a campaign promise to trim the White House staff, and to end OTP's stigma of policy abuse.

"The office in theory was a Presidential office, but in actuality it was not," said Neustadt. "After Whitehead left (in 1975), OTP was ignored, nobody... knew who the director was. From a management standpoint, it didn't work."

"Since it was 'unsupervised,' it was not terribly effective," Neustadt continued. "There were tensions between OT and OTP... It got to the point where they would testify separately on the same issue. With NTIA we've merged the issues, put them in a cabinet office and made communications policy a cabinet responsibility."

A spokesman for Charles Ferris, Federal Communications Commission chairman, echoed Neustadt's feelings. "NTIA can play a valuable role of providing input to the FCC," he said.

"The FCC is an agency of the Congress, totally independent from the executive branch. We [the FCC] regulate all domestic communications. NTIA is a cabinet agency, responsible to the President for policy formation. In the past there was a lack of communication, and turf protection happening with the FCC and OTP. This will not happen under the new system."

The spokesman also noted OTP's lack of credibility. "With OTP you always had a feeling that their actions were politically inspired," he said. "The Nixon OTP offered tainted legislation. Hopefully NTIA will be insulated from politics."

AD BAN SCORECARD

Who they are and where they stand

The Regulatory Agencies	The Lobbyists	The Advocates
<p>Federal Trade Commission Preparing for ad-ban hearings to be held in November to determine if TV ads should be (a) banned entirely for the under-eight-year-olds; (b) banned for under-12-year-olds for "highly sugared" products; and (c) required to provide nutritional and/or health disclosures.</p> <p>Federal Communications Commission Has had related petitions before it for at least the last six years. The Children's Television Task Force has been reconvened and the Chairman, Charles Ferris, recently told ACT that citizen involvement has resulted in "voluntary industry reductions of commercial time on children's programs... (but)... there is far more to be done."</p> <p>Food and Drug Administration Supports FTC's inquiry but since sugar is a food product "found to be safe for human consumption" the basis for Kellogg's claim that this is an FDA issue is probably more self-serving than accurate. (See Kellogg)</p> <p>Health, Education and Welfare The Assistant Secretary for Health supports FTC for its effort "to bring a reasonable degree of regulatory control to bear on nutrition-related advertising, particularly on television."</p> <p>US Department of Agriculture Has been exploring ways to curb the "overpromotion... of heavily sugared products" within its own jurisdiction.</p>	<p>Association of National Advertisers (ANA) Calling for more research before "changing in whatever direction the scientific method indicates."</p> <p>National Association of Broadcasters Believes that broadcasters are already making a "conscientious effort through self-regulation."</p> <p>Grocery Manufacturers of America (GMA) Opposed to the ban because they say: it would substitute a federal bureaucracy for parental guidance; it is an encroachment on freedom of speech; it would prohibit the free marketing of products; and the FTC doesn't have the authority to rule on whether or not a product is harmful.</p> <p>Kellogg Opposes FTC's involvement in what they say is an FDA/FCC issue.</p> <p>Quaker Oats On record as urging the FTC to "hold thorough hearings on the ban." Quaker's President Kenneth Mason is quoted at length in the FTC's staff report as "one advertiser of sugared products (that) recognizes the need for fundamental change in television advertising...."</p>	<p>ACT Provided the basis for FTC's staff report calling for a "limited ban" on kid's ads. (See FTC)</p> <p>Center for Science in the Public Interest (CSPI) Filed original petition with ACT but in addition to "candy" ban requested by ACT, also asked for ban on ads for "between meal snacks which derive more than 10% of their calories from sugar."</p> <p>Committee on Children's Television (CCT) Believes there's enough research to show harm to children by ads for sugared products. Calls for 25% of the ad-budget to be diverted to an FTC-administered fund to provide consumer education to children.</p> <p>Congressional Wives Task Force On record as supportive of the FTC inquiry regardless of the outcome.</p> <p>Consumer Federation of America (CFA) Supports the FTC's inquiry because the issue is "of deep concern to parents, health professionals, educators and consumers."</p> <p>Council on Children, Media and Merchandising (CCMM) Supports ad-funded consumer education programs for children. (See TELEVISIONS Vol. 5 #1 "Can Mr. Machine Save Kids from Count Chocula?")</p> <p>Washington Association for Television and Children (WATCH) Petitioned the FCC to eliminate all commercial advertising from children's programming.</p>

Since most communications activities are related to the First Amendment, policy formation is a sensitive issue. At the April 14 confirmation hearings of Henry Geller, Carter's appointee as Assistant Secretary for Communications and Information, and head of the NTIA, Senator Ernest Hollings (D-S.C.) wanted assurance there was no undue White House influence over the NTIA. The chairman of the Senate Communications Subcommittee, Hollings invited Barry Jagoda, the president's assistant for media and public affairs, to explain his apparent role as a telecommunications policy maker. Jagoda responded in a letter claiming that, "My role is advisory and I have no decisionmaking authority in telecommunications policy."

Richard Neustadt explained that, "Barry's role with respect to policy work flows through the domestic policy staff, under the direction of Stuart Eizenstadt. Barry works for [White House Press Secretary] Jody Powell."

In a personal interview, Geller reaffirmed NTIA's independence from the White House. He said the NTIA works with the domestic policy staff but that there was "no contact between NTIA and Barry Jagoda." Geller was confirmed by the Senate this spring.



Henry Geller, NTIA

One veteran media observer is optimistic that NTIA will remain depoliticized. "I think that NTIA will be effective because of Geller's expertise," he said. "If things get sticky, Henry will blow the whistle."

Geller, a former Aspen Institute Communications Fellow and FCC General Counsel, is highly regarded by many communications specialists. As the Administration's principle communications spokesman, Geller has his work cut out for him at NTIA. Immediate issues include the upcoming 1979 World Administrative Radio Conference (WARC), public broadcasting, cable television, and common carrier policy.

Geller expects the WARC to be "a difficult session." The conference determines how all the nations of the world will share the finite resources of the earth's electromagnetic spectrum. The last meeting of this kind was held 20 years ago. Since then, there have been major revolutions in communications technology.

The WARC features a one-country, one-vote setup. The United States is going to have to work hard for its specific demands, according to Geller. These include the reallocation of maritime and Voice of America frequen-

cies. While the US WARC team is sent by the State Department, it presents proposals drafted by NTIA and the FCC.

In the area of public broadcasting, the Carter Administration has recently proposed a bill to Congress that would increase funding for the system and restructure the makeup of the board of the directors of the Corporation for Public Broadcasting (CPB) (see TELEVISIONS, Vol. 6, No. 1). Geller backs the bill, which was written before the creation of NTIA by Richard Neustadt and Frank Lloyd, a former OTP consultant.

"The main problem with public broadcasting is funding," says Geller. "This bill does not solve the problem, but takes a significant first step".

Geller admitted NTIA is waiting for the Carnegie Commission on the Future of Public Broadcasting to finish its re-evaluation of the system in 1979. "Until that time, the present bill will suffice," he said, "We will take major steps after the report is released."

Although Geller supports public involvement in the broadcast media, he was less than optimistic about it happening. "I'm all in favor of access. I've seen some interesting programs on a public TV station in Boston, and I hope that CPB will be able to make funding for such programs available."

Geller warned that the communications industry is so large, however, that "It's hard to talk about access to satellites when you're dealing with IBM and Western Union. These companies are spending hundreds of millions of dollars on research. They're big boys. It will be tough for a minority or other type of group to get their interests through."

Geller feels cable TV's future is largely a matter of economics. "I don't think cable's future depends on distance signals in a major market," he observed. "It has to offer something different." He thought "Qube," Columbus, Ohio's experimental cable system, will test the "free market question."

Geller is strongly interested in common carrier decisions, a field where policy on telephones, computers, and satellites is yet to be made. At his confirmation hearings, Geller said, "...The common carrier industry is the backbone of the US telecommunications system....The industry has been in constant turmoil for the last decade, with major issues of new entry, industry structure, mode, quality of service, and technological innovation. At NTIA...I plan intensive efforts to solve the...problem of what if any, boundaries should exist between data communications and data processing."

Geller expects computers to dominate every aspect of American life. He would like the government to get a coherent policy as soon as possible. The present situation is "a mess," he feels. For example, a major communications company like the Bell system is government regulated, while its data competitor, IBM, is not.

While NTIA will not implement programs, Geller sees a strong NTIA role in the development of American communications. "If you can bring diverse sources into the home, it will promote the public interest," he declared. "We want to bring a broadband highway into the home, a device by which people can be in touch with all kinds of information."

Broadcast Management Texts: What Makes a Good Case Study?

By JANET KEEFER

Case Studies in Broadcast Management, Second Edition, by Howard W. Coleman. Hastings House. \$4.95 paperback.

Television in the Real World—A Case Study Course in Broadcast Management, by George Dessart. Hastings House. \$16.50. Also available in paperback.

The dust cover on Howard Coleman's second edition of his *Case Studies in Broadcast Management* promises that this new work is "Revised and Enlarged." And, for a fact, it is.

The new book offers issues and problems that are much more up to date than the ones in the first edition, published in 1970. He includes discussions of the money it costs to equip a station with Electronic News Gathering (ENG) gear, violence on television, paid religious broadcasting, affirmative action, and other subjects that were not issues when the first version came out.

He also retains many of his old stand-by cases of perennial importance: raising profits (but still without an example

interested in trying out new things or her show. That kind of vagueness is characteristic of all the cases.

Perhaps an answer would be to carefully define the mythical market and station at the beginning, and let the cases apply to that one station.

In this second edition, Coleman adds a new section he calls "Case Study Situations." These deal with problems that are likely to come up, given the tenor of the times. The situations, Coleman says in his preface, are designed to help students learn to anticipate the consequences of an issue or action that may have long-range impact on an individual station or on the industry at large.

The situations presented include problems dealing with the Fairness Doctrine day-by-day, what to do when disaster strikes the community, how to handle pressure from minority or religious groups, the perils of barter advertising, ethical implications of jazzing up the news to jazz up ratings. These problems are, of course, important to broadcasters, and there is certainly value in acquainting students with the idea of anticipating problems and their solu-

Coleman's treatment adds credence to sexism by implying that there may be real reasons for keeping women out of broadcast journalism...

of a profit and loss statement); pumping new life into old programs and formats; and planning formats.

But, unfortunately, the case study problems (long-range), case study profiles (short-range), and case study situations (what-if?) are presented too sketchily. Even though Coleman offers many suggested readings at the end of each case, he provides scanty background on just what the station, its objectives, its market and its people are really like. He forces students to make necessary but uncomfortable assumptions in order to attack the cases.

For instance, in the case entitled "Meet Molly—Albatross or Golden Goose," Coleman has only this to say about the station where Molly is hostess of a daytime talk show:

Competition has never been a factor. In a four station market of approximately one million households, "Meet Molly" gathers about 100,000 households, on the average, compared to Channel Seven's "Hostess Time" with 80,000 later in the day, and to Channel Ten's "Food 'n' Fun" offered still later and running a poor third with about 30,000 households. The fourth station has no program in the category.

And that's not anything at all, really. Some of the program's demographics are brought in later—but none of the station's. Students who've tackled this case study have expressed concern about such omissions because they believe, and rightly so, that they should know much more about the mythical market to make intelligent suggestions.

There is also no indication of whether Molly really is any good: whether she is concerned herself about getting stale, or

tions before they develop. Most of them will generate valuable classroom discussion.

But at least one case in this section is far more likely to generate heat than light. It's called "The Female Anchorperson: Can the Industry Afford the Million Dollar Baby?" It asks the question, "What should we do about hiring women anchorpersons for the news?"

Aside from the instantly scary, sexist title, the case study's major problem is that it really doesn't fit in with a section of pertinent problems that don't have easy answers. This question—it's not really a problem—already has its answer in federal law, state law and broadcast regulation. It's simple: if you have an opening, women can't be rejected because they are women.

Coleman begins this vignette saying that many "male traditionalists" in broadcast news found the value of the female in TV news demonstrated when Leslie Stahl interviewed Amy Carter at the 1976 Democratic Convention.

"Hello, Amy," begins his quotation of the interview. "I'm Leslie Stahl of CBS News. Amy, do you have a message for the youth of America?" "Huh?" says Amy.

"Humph," says this reviewer, making a cheap shot. Stahl's male colleagues, including Sam Donaldson of ABC, also interviewed Amy and elicited equally quotable material. Since nobody questions a man's right to make mistakes and be mediocre, no one ever viewed that interview as an example of their overall worth to the profession. To even hint that it was the best that the capable and intel-

ligent Stahl could do—or even that it was typical of her reporting—is a gross insult to her and all women journalists. His use of the incident to lead off a discussion of women in broadcasting is inexcusable.

The "Million Dollar Baby" of the title is, of course, Barbara Walters. He contends that her staggering salary at ABC focused the spotlight on women in broadcast news. That may be true, but the spotlight showed women doing good jobs for less money in great numbers. Coleman doesn't mention that. Stahl's Amy interview and Walters' salary are the only examples he uses.

He could have, and should have, offered material about affirmative action requirements and how to meet them. He could have used the hiring of women and minority group members as a jumping-off point for discussion of the wasteful and inadequate "farm system" that broadcasters rely on to supply personnel. But he didn't. Instead, his treatment adds credence to sexism by inferring that there may be real reasons for keeping women out of broadcast journalism. After all, his material supports the notion that women are ridiculous, expensive "babies" that can't pull their weight.

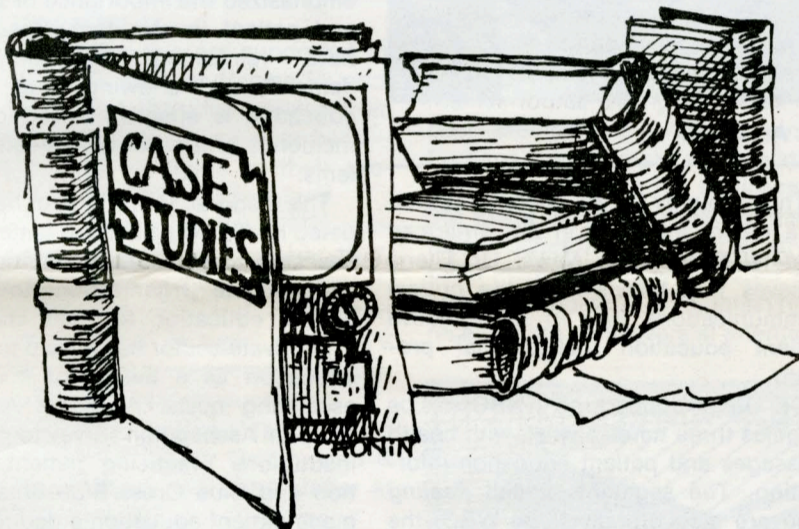
Coleman also took a poke at the women's movement through a section on de-sexing the language—a practice

But for all of its warts, Coleman's "revised and enlarged" second edition is an improvement over the first one. It's still an inexpensive book to use to stimulate useful classroom discussion. However, another new book, also from Hastings House, does a better job of organizing a case study approach to the study of broadcasting.

George Dessart's *Television in the Real World: A Case Study Course in Broadcast Management* is a much weightier, literally as well as figuratively, book than Coleman's. "Real" is its middle name, and its grounding in reality is its major strength. It takes the student or the neophyte broadcaster through the process of applying for FCC construction permits and broadcast licenses.

It uses the applications as a vehicle to demonstrate financial, legal programming, news, management, sales and promotional aspects of station operation. It's effective because applicants must demonstrate skill and understanding in all of those areas in order to earn a license.

Dessart's book grew out of a simulation done at the Television and Radio Society's Fifth Annual Faculty-Industry Seminar in 1975. It includes a wealth of appendix material, including salary



of which he heartily disapproves. He suggests that students put together a policy for handling such words as "chairman/woman/person," "mankind/humankind," and the Mrs., Miss, Ms. controversy.

I agree with Coleman that much de-sexing serves to muddy the language, but I really don't see the point of including the matter in this case study book. The 'A' in my class for this case study would go to the student who suggested sticking with one of the wire service style books. His whole harangue smacks of peevish ax-grinding.

And while we're talking about sexism, there was one change he didn't make that I had hoped he would. In "A Stitch in Time Saves Seven," we find this description of feature reporter, Maggi Hurd:

Maggi Hurd is talent, and a female and a bit of a prima donna, and everybody in my department knows this and plays the game. But she's getting too hard to work with—misses a press interview without an apology, won't pose for the usual gag pictures for Halloween—says as women's director ... this is beneath her position....

Maybe there's value to presenting this kind of dialogue, since it still goes on. But there's never any voice of dissent in the little vignettes of station life. In this case, none of the mythical managers—not even the token woman—suggested that maybe gag poses don't help a reporter's credibility.

information, costs of equipment, ratings and demographics on "Desolake, Kansouri," the mythical market in which students will seek a license for a VHF television station. That material alone is a goldmine of information gathered together in one spot to make the lives of students and teachers much simpler.

It also includes transcripts of discussions among the participants in the 1975 simulation. They make very interesting reading, and certainly add touches of the "real world" to the theoretical and regulatory material. For someone actually setting up a station, these discussions could serve a kind of devil's advocate function in exploring pitfalls and other viewpoints that could help the neophyte avoid costly mistakes.

But the book deals exclusively with television. Doing the same thing with radio would seem to have more widespread practicality, since there are many more radio frequencies that remain unassigned than television frequencies. But if one can handle a TV application, then theoretically one should be able to handle radio. *Television in the Real World* is a strong text that meets a real need.

Janet Hill Keefer is an assistant professor at the American University where she teaches broadcast journalism and broadcast operations and management. She has worked as a producer, reporter, and commentator and editorial writer for television stations in Ohio and Alabama.

Slow-Scan Applications Health Care For Underserved Areas

By BRIAN DOLAN and DONALD DuBOIS

The "Model T" of video, slow-scan black and white, is being used as an efficient, reliable, and economically viable means of linking isolated rural communities with distant health resources. An innovative San Diego County (CA) health project is successfully using this system, transmitted by telephone (also capable of short-wave radio transmission).

The use of video for long-range assistance in medical diagnosis and treatment began in the early 1960's with pioneering projects at Nebraska's Psychiatric Institute and with the Logan Airport-Massachusetts General Hospital linkage. Since that time, several new projects have been initiated, most of them using interactive color television between nurse-practitioners and consulting physicians (Alaska/Seattle, Puerto Rico, several others). Most of them are demonstration projects and some carry price-tags in excess of \$500,000.

Some innovative work is being done via communication satellites, with the Navy developing ship-to-ship and ship-to-shore transmission via military satellites since 1972 and, more recently, civilian projects in video diagnosis using the ATS series satellites. An ongoing project on the Papago Reservation in Arizona uses high-technology transmitting and receiving equipment housed in mobile vans for circuit-riding video diagnosis in this sparsely populated area.

These are interesting and potentially very useful video applications but their cost and technological complexity put them out of reach of health care delivery to most isolated rural communities. A variation stressing affordable and easily-usable technology was sorely needed.

The breakthrough has come in San Diego County, where on the outskirts of California's second largest metropolitan area, jackrabbits still outnumber the population 100 to 1. A system has been developed which identifies communities which are too small to support full-time medical care and are isolated from adequate access to health care by distance, road, and weather conditions.

Local residents trained

Local residents are being trained to act as a central communication channel with a distant medical center through the telephone line augmented by slow-scan video which transmits black and white still pictures of the patient or problem area. Pictures of useful quality are transmitted in 20 to 40 seconds over standard telephone lines.

"The objective," according to San Diego's Ima Hojnowski, "isn't to provide medical service by telephone. Good medical care is dependent upon a great deal of technology that a rural community can't afford to support. What we're doing is to provide timely local medical discrimination so that people who are sick and need technical medical care can find this out earlier. On the other hand, if the condition is apt to be self-limiting or can be treated effectively through home remedies or simple medi-

cines' our local health aides can monitor the patient's progress and avoid the unnecessary travel to a doctor."

Hojnowski, a nurse-practitioner, is helping develop the training program for rural residents who will operate the system. She works for San Diego's North County Health Project which has developed the system concepts and tested them step by step for the past two years with equipment loaned by Colorado Video, Incorporated, of Boulder, Colorado.

"We've made a major investment in this technology," says Dorothy Reno, Executive Director of the North County Health Project, "because we know it represents a giant step forward in linking small, isolated rural communities to adequate health care."

Within the next decade, over 50,000 small, rural communities in the U.S.—½ million around the world—may well be linked 24 hours a day to economical health care.

The North County Health Project serves a crescent of communities north and east of San Diego. Even though San Diego itself has a surplus of medical resources, for rural residents, medical care is no more accessible than it is in other rural and mountainous areas of the nation.

"You can't blame doctors," says Reno, "for not wanting to set up practice in communities too small to keep them busy and too small to support them well. You have to find some other way of getting rural residents together with good medical care when it is needed. Our new slow-scan units can do just that, and we are developing the complementary hardware and software systems to make them work effectively and economically."

Under present conditions, rural residents—those an hour or more away from a doctor—tend to wait until they are really sick before getting help from the doctor or hospital. The seriousness of their condition at that time and the isolation of their home then results in hospital confinement and much more cost for the patient or his insurance. No matter who pays for it, the result is a higher cost and a sicker patient.

Like other rural health programs throughout the nation, the North County Health Project has experimented over the last decade with a number of programs. It has transported rural patients to medical care; used nurse-practitioners in mobile clinics on weekly or more frequent rounds; and is now supporting the development of nurse-midwives.

"But these efforts," observes Reno, "have only solved a part of the problem." Physician extenders, according to Reno, only do part of the doctor's job. They, therefore, need a population at

least as large as the physician in order to use their skills and keep them occupied. And, like physicians who try to practice solo in a rural community, nurse-practitioners find the professional solitude and 24-hour 7-day a week demands of the patient clientele unbearable after a short while. Mobile clinics haven't solved the problem because sickness has a nasty way of becoming threatening when you know the doctor is out of town.

In the Australian out-back, rural families get their basic medical advice by radio contact with government doctors. This theme based upon American needs.

It isn't practical to put a \$5,000 video installation into every home, but it is practical to place one in a community of 200 or more persons. This contrasts with the \$15,000 minimum annual salary for a trained paramedical person, providing that one could be found and retained. The per capita equipment costs would be about \$10 per year including interest and maintenance, and the savings to rural residents is estimated by the authors to be over \$100 per year per capita—a ten for one return on investment. (Average per capita expenditures for health care in the United States will exceed \$1,000 in 1979.)

The video equipment shouldn't be considered the heart of the new system. People are the indispensable ingredient. The video equipment merely facilitates an interaction between those people.

The community of Ranchita in San Diego County is typical of the communities which will be served by the new systems. These 200 families live in the Anza-Borrego desert area about 45 miles east of where the nearest doctor is in solo practice. The program has identified three local residents who will guarantee to arrange their lives to assure that one of them is in the community at all times. A special training program has been developed to prepare these local people as communicators and physician aides. Initial training involves about three weeks of full-time effort. This then leads to a continuing education program for as long as the individual remains in the system.

The communicators are necessary because the average rural resident isn't trained to talk the specialized language of the physician and the average doctor isn't trained to feel comfortable without being able to see the patient. The introduction of local residents in whom the doctor has come to have some confidence makes him or her more willing to make a tentative judgment. The presence of a local person to follow up on the patient's condition also helps.

The introduction of the video picture helps the doctor feel that the patient has been seen and enhances the doctor's ability to make a diagnosis or reach a tentative judgment. It also provides the patient with a greater sense of relationship with the physician and adds a useful "magic" to the encounter. In addition, the picture may also furnish clues which would otherwise not be apparent to the practitioner in a telephone interview: puffy and drooping eyelids, a robust, healthy expression and smiling face, the size and location of a cut, or the differential sizes of the iris of the eyes.

It may not be entirely fair to put a "Model T" tag on the equipment involved. It's really highly sophisticated equipment designed for low cost application to a variety of surveillance and picture transmission duties. Several manufacturers, foreign as well as domestic, manufacture suitable band

compressors and expandors which are coupled with cameras, lenses, monitors, and telephone lines to make the communication link.

The North County equipment, and recent purchases by the U.S. Navy have been modified by the manufacturer to permit telephone transmission of stethoscopic heart, bowel, and lung sounds and electrocardiography signals. This enhances the diagnostic information which can be called for by the doctor or nurse-practitioners on the receiving end.

Slow scan TV

Technically, for transmission of this information, satisfactory resolution can be obtained with equipment that uses 256 lines and 256 elements per line, with six bits per picture element. For adequate resolution for transmission of X-rays, 512 elements per line and eight bits per element has been found to be necessary. The serial pictures are stored for later retrieval on a digital solid-state memory system.

Some studies, especially in Canada, have shown no significant difference in the diagnostic accuracy or efficiency of using color television, black and white television, single-frame black and white video transmission and hands-free telephone transmission between nurse-practitioners and consulting physicians. With the use of lesser-trained personnel in the field, however, the video component offers important information that cannot be adequately transmitted by audio alone. The simplicity of operation and marked cost differential makes single-frame video by far the choice of video systems for these purposes.

Advantages of video

The advantage of using video pictures to augment information emanating from a nonprofessional community-based health representative is becoming increasingly apparent. It's particularly useful where cultural or education barriers preclude adequate verbal descriptions.

With this in mind, another project is presently planned for a rural Navajo health outreach program, with traditional medicine men being chosen for the local health representatives. This project will feature the benefits of overcoming language and cultural difference by means of visual transmissions, adding some technological "magic" to an otherwise foreign interaction, and maintaining traditional health roles and wisdom while obtaining additional Western medical expertise. Financially, the system could be paid for by the money saved from obviating a few of the otherwise-necessary helicopter evacuations by the Indian Health Service.

Similar projects are in the discussion phase in other Third World areas, particularly in the Caribbean and in Africa, where severe transportation barriers and lack of health personnel and funds make this approach particularly attractive.

Within the next decade over 50,000 small, rural communities in the United States—one half million around the world—may well be linked 24 hours a day to competent professional advice and economical health care. Slow-scan video like that pioneered in Southern California, will be the link.

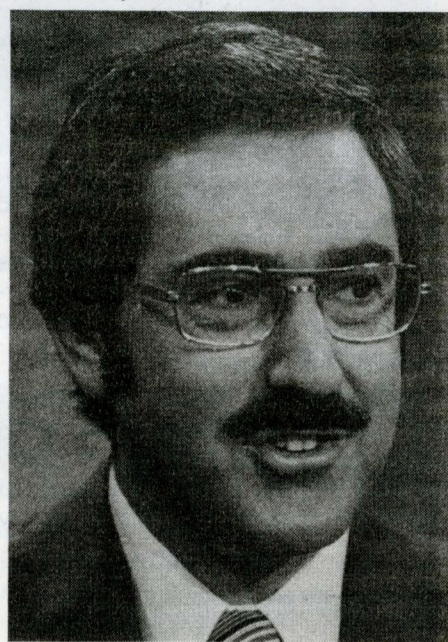
Brian P. Dolan, MD, MPH is presently medical director of Rough Rock Community Health Center in Arizona.

Donald M. DuBois Dr.Ph. is presently a consultant in health care delivery to the state of California and Arizona.

Broadcast TV Patient Education

By GAYLE GIBBONS

"I'd say that about 60 percent of today's medical system could disappear if we had an effective instructional system. I'd like to see such a system that would be a gateway, or preferably, a barrier to the existing medical care system."



Dr. Art Ulene

This quote by Dr. Art Ulene appeared in a recent interview in the *American Medical Association News*. Dr. Ulene believes that television is the critical communications link in an effective patient education instructional program.

Dr. Ulene appears on KNBC in Los Angeles three times a week with health messages and patient education information. The segments called *Feeling Fine* are also broadcast on WRC, the NBC affiliate in Washington, D.C. Additionally he appears on the *Today Show*.

Ulene was doing research at the University of Southern California on applying modern technology to health

education. He developed materials for women to self-examine their breasts. He was interested in getting local television stations to broadcast this kind of information. When KNBC finally did, viewers of the segment on the breast self-exam were asked to write in for more information—100,000 did.

A follow up program on weight loss that was syndicated had two million requests for the brochure that was discussed.

Ulene's relaxed manner, his ability to listen and ask questions underscore his obvious commitment to providing people information about medicine and their health.

Ulene reflects a growing trend among practitioners toward primary care and also the willingness of the medical profession to finally acknowledge the importance of patient education and the role of television. Numerous physicians now are featured on local news shows and programs on health are available widely.

The consumer movement has emphasized the importance of self-care and patient involvement. Researchers have reinforced this generalized demand, by showing that patient education is effective in reducing the incidence and severity of health problems.

The Federal Government has mandated health education for patients with new public laws, and by requiring Health Maintenance Organizations to provide patient education for their members. The private sector has turned to patient education as a means of containing escalating costs. A recent American Hospital Association survey found 2,708 institutions practicing patient education and Blue Cross/Blue Shield have made patient education a deductible.

Rising health care costs, the success of preventive medicine and innovations in video have created a means, and an audience for more detailed and responsive health care information.

REVIEWS

Lessons In TV Portraiture

By LARRY KIRKMAN

Eudora Welty, Ross MacDonal, Janet Flanner, Robert Duncan, John Gardner, five programs from the *Writers in America* series, funded by the National Endowment for the Arts and broadcast by Public Television, produced and directed by Richard O. Moore.

Richard Moore's five programs about contemporary well-known writers do not penetrate either into the art or into the everyday life of their subjects. They are instead a fragmented search for aphorisms, for punchy one-liners in the style of mass magazines.

The writers are all portrayed in isolation, separated from the people around them. The director-interviewer sits worshipfully at their feet. It is a sanitized celebration. They are national treasures, like the picturesque locales illustrating their monologues.

The programs leave out struggle and process. The artist as genius is not radical and not subversive. Instead he or

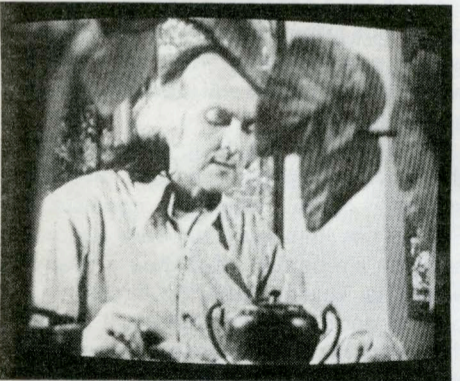
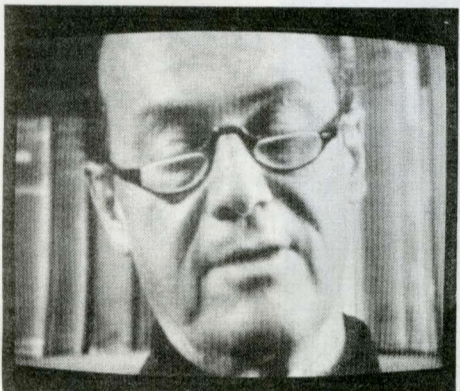
she becomes a religious figure.

These programs do not have the virtues of oral history, of documentation-verbatim, drama, or studied insight. They are like a talk show with the host edited out.

The most important issues that these programs raise about TV portraiture are: how to show methods of work and the creative process; the limitations of reading aloud; using objects such as photographs and artifacts to provoke reminiscence, the misuse of coached action and local color for general illustration; and how to include the relationships that form the context of the writer's work.

Methods of Work

The Eudora Welty program includes the most successful of the director's attempts to show how the writer works. We see Eudora Welty in her own room, at the typewriter. She then takes her sheets of paper into the dining room and cuts and pastes with great energy. This is an



The five writers: from top, Eudora Welty, Janet Flanner, Ross MacDonald, John Gardner, Robert Duncan.

"One person by himself just isn't very interesting ... there's bound to be a knock at the door."

—Eudora Welty

exciting visualization of mental processes and the voice-over works to explicate it.

The general process is clear, but it could have been made specific, by talking to her about the choices she was making. This was a chance missed.

Welty says that she becomes aware of "more and more ways to do each story, each path opens and divides and divides and divides." The director could have followed through on that, looked at specific drafts with her, and she could have shown us what the transpositions meant—a paragraph before or after, dialogue added, deleted—what her specific choices meant to the finished work.

Reading Aloud

The director has all the writers read aloud, hoping to find in vocal intonation and rhythm a key to their work. There is an expectation that reading aloud will magically reveal the writer's intention. However, nothing emerges from this oral interpretation. It has become an obligatory spectacle that substitutes for creating an accessible investigation of the writers.

The only successful oral reading was Eudora Welty's "Why I Live at the P.O." Before reading the story, she tells us about her childhood, listening to women gossiping and creating drama out of minor crises. She says that this story came directly out of her memory of a "talk pattern that I was familiar with." The story is all in the first person—"I and me." The events in the story take place five days earlier. This gives it an immediacy which TV demands. The dialogue is always in the present tense—"so Momma trots in and I says"—and Welty is able to comfortably interpret the character. The camera angle is at her eye level as if we were sitting down with her.

In contrast, she also reads a passage from *Losing Battles* that does not lend itself to oral presentation. Most fiction is not meant to be read aloud. The viewer is retarded in description that would be read much faster, and rushed through characterization that demands a reflective pause. The Ross MacDonald reading is particularly painful and unilluminating.

With Welty the distance we feel from the third-person narration of *Losing Battles* is magnified by a camera that looks down as if standing above her, zooming in and out from that one angle, unmotivated by word or action.

Photos and Objects

Eudora Welty worked for the WPA as a publicity writer reporting on projects in Mississippi and taking photos for herself. It is clear that through this job she learned her territory and this experience is where a lot of her writing comes from.

For a brief moment she reacts to one of the photos she took at that time and says about the men standing around in it: "I love the group they made. They're all galvanized by somebody's opinion." She follows with a detailed explanation of the way they're dressed, demonstrating her skill for description and observation. This scene could have been extended if the director had shown us the photos, encouraged her to react to them and given her the time to explain their meaning.

Many writers have an interesting clutter of objects that speak, that can be used to draw them out. The program on Janet Flanner, *New Yorker* magazine Paris correspondent, has a phrase of reminiscence in reaction to an old photo: she likes the way she looked. But the director-interviewer, satisfied with a charming moment, stops flat and does not draw anything further out of it.

The photo is promising, but even more promising are the art and artifacts, the collection of memorabilia that he uses

for background composition and editing transitions. Her objects could have served as the platform for the whole show. Instead the director tries to define fifty years of her writing. He covers so much that he gets nothing but a trivial, disjointed, and truncated list of names and general anecdotes of the famous-people-I-have-known variety.

The show could have begun with an edit of her things, with an introductory narrative using titles from the *New Yorker* to give the viewer an idea of the range of her interests and experience. This could have been followed by a tour with her going from room to room, paintings, posters, photographs, and stacks of old letters. The abbreviated and generalized program on Flanner is gratefully contrary to her own discursive and detailed writing.

Generalized Illustration

The director uses travelogue locale shots to illustrate the writers' voice-overs. For example, we see shots of the ocean and of Ross MacDonald swimming while we hear him talking about his mystery plots. The suppositions are that talking heads are bad and that any random visual is good. That formula often leads to capsulized statements, meaningless movement and a banal illustrated lecture. In fact, this treatment detracts from the argument that demands the face and place.

Expressive images can work if they are specific enough and do more than call up the generalized associations of Janet Flanner's cigarettes, Eudora Welty's tree-lined streets, Gardner's quiet yard, Duncan's Mission District, or Ross MacDonald's Pacific Ocean. These images are common to many stories and obscure our interest in the writers' individual characters.

Pointless Action

Another technique the director uses is to create action that ends up looking rigid and serves as nothing more than movement for a voice-over to take us away from the author's face. This is a mistaken technique used by many reportorial shows. "Walk down this narrow hallway toward the camera, turn and go up the stairs." The viewer muses "where is the author going" and the authors are manifestly embarrassed by their forced performance.

In the program on poet Robert Duncan, in one of the scenes where he reads a poem, we are looking over his shoulder at the book in his lap as he finishes. He puts the book down, gets up and walks out of the room away from the camera, through another room and out a door. We also see him in the ritual gesture of putting a book away on his shelf. Every writer is marched around to the director's tune.

Isolation

All the writers are presented alone. Eudora Welty says that she is against isolation in storytelling: "One person by himself just isn't very interesting ... there's bound to be a knock at the door ... isolation is a very static subject." The same argument holds true for these programs. The director could have shown her in conversation with other people, talked to her himself, or at least prompted her to recall the discussions and arguments of her life.

Duncan too is unfortunately left in a vacuum. He explains that most of his readers are students. He teaches at a university. We see him walking across campus at the end of the program, ar-

iving at his classroom. We see one shot of the students listening as he reads a poem. Why can't we see him talking to the students, or them talking about him?

The Ross MacDonald program suffers from the same problem. MacDonald's wife is also a mystery writer—in fact, she got him into it. They have been married since the Twenties, but we never see them talk. Even when we see him attending a mystery writers luncheon, the scene uses no significant sync sound: we just see it like a tableau.

The director's one attempt at verite in this group of programs is with novelist John Gardner. We see him at a party, but, even here at a party, we do not see a conversation; instead we have images of Gardner looking on, posed with his pipe, the distant genius.

Visiting

The virtue of television is the visit, and these portraits could have been less forced and more engaging if the director had not felt the need to offer a complete introduction to each writer. He could have set the stage, being open about the time involved and the limitations of the show. He could have gone for depth instead of breadth.

We can seriously ask who are the writers surrounded by, who reads their drafts, who do they talk to about their ideas. Moore could have interviewed these friends, family and colleagues. He could have shown them spending time with the writers. He could have introduced himself into the scene initiating lines of talk, getting them to talk to each other.

The role of the interviewer is a critical issue. First, will the viewer see or hear the director/interviewer? We never see Moore, but if he planned to cut himself out, he should not have ended up with off-mike questions and exclamations that are indistinct and irritatingly disembodied.

If the questioner were to be shown, one would have to define that person's role. Is it the reader who puts the writer's work in the context of literary studies, the self-effacing journalist, the energetic fan? Is the role that of a conversational equal or a tentative reporter?

Beyond the interview or conversation, he could have recorded daily activities or openly staged events. He could, for example, have faced the writer with a selection of readers who were full of questions and reactions to the work. That scene could take place in settings that in themselves drew the writers out.

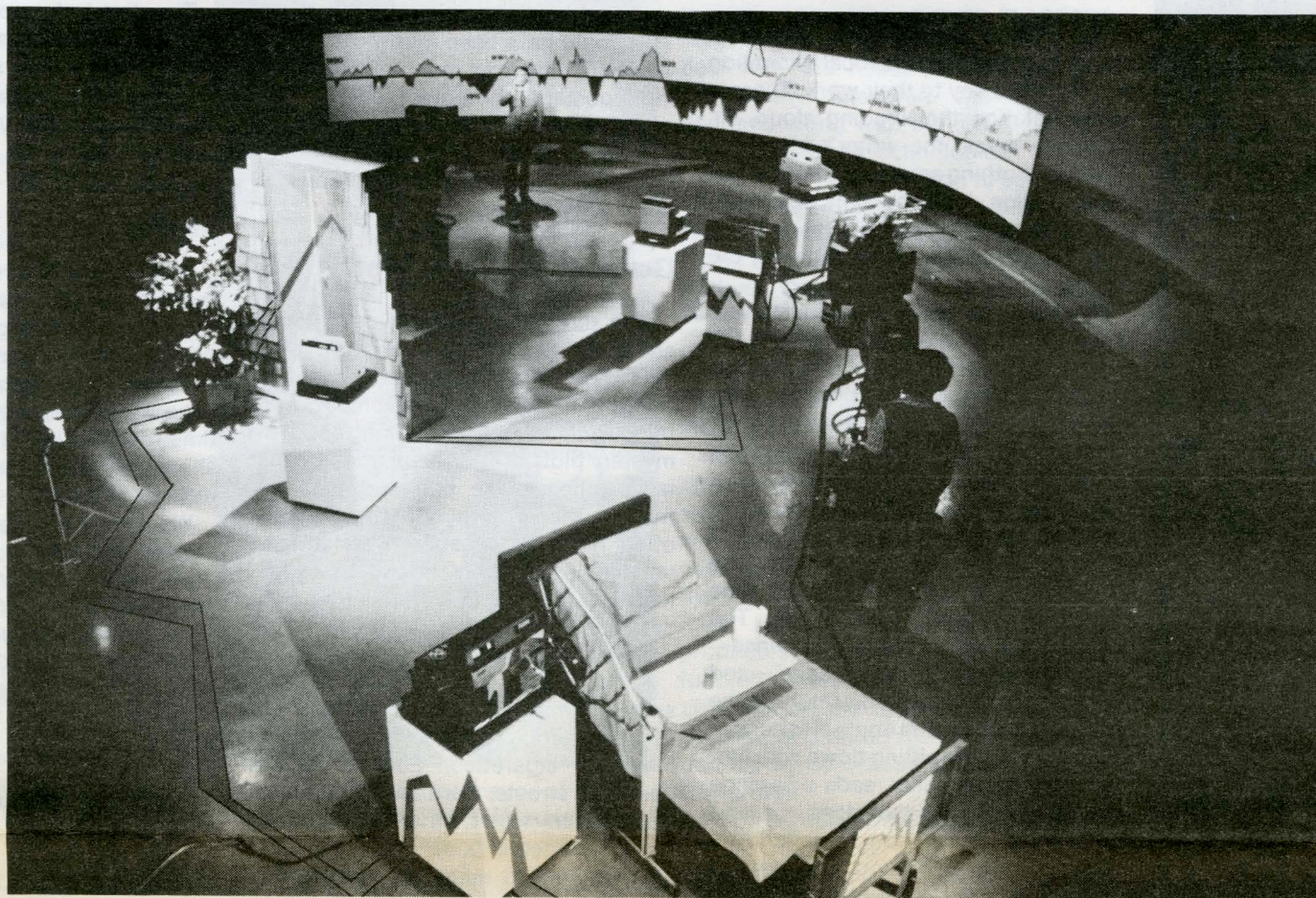
TV thrives on conversation and storytelling. The visit that uses real time instead of fragmented quotes can open up a writer's working mind for inspection. The visit does not necessarily mean that the writer will be promoted as a TV personality, as in *Maps to Homes of the Stars*.

There is an approach to writers that lies in between presenting them as inaccessible artistic geniuses on one hand, or the TV personalities who expose every trivial detail of their lives on the other.

What can be done with a well-known writer in a half-hour TV program? Will it be different from articles in *People* magazine or a slot on the *Tonight Show*? Is it worth doing at all?

One could show the work of writing, demystifying the concept of genius not through gossip but by following the creative process. This kind of program could create respect for artists in general and encourage people to tackle books that they had shied away from. A view of the effort of writing could stimulate the effort of reading.

What the hell does an art director have to do with informational programming?



BY SCOTT RIPLEY

What the hell does an art director or designer have to do with informational programming? I'm asked that question often enough to realize that the role of a visual specialist in public affairs or any kind of non-dramatic production is not understood.

It probably is not a bad thing for the viewing public to be unaware of the efforts of the designer. The designer's hand should never be very obvious in informational programming. Nevertheless, if an informational program is to have maximum effect, the visual impact of the program must be thoughtfully planned. Indeed, the designer may well have had his finest moment if the viewer is affected by the set and visuals supporting the verbal content of the program without really being aware of it.

However, lack of awareness on the part of manager, producers or directors is quite another thing. Station or system managers frequently have public relations, legal, or fiscal orientations. Directors, more often than not, have a purely technical background. Producers for informational programming are most often drawn from the ranks of journalism or education. None particularly understand visual values.

The designer is apt to be quite alone in sticking up for the visual needs of a visual medium. His word-oriented collaborators frequently have concocted a script which is all but untranslatable into video. Witness how frequently one is treated to the non-spectacle of an expressionless talent standing in limbo or sitting behind a desk, reading miles of

prompter copy which is almost unintelligible because it was written in the style of an essay and meant to be consumed in the manner of the printed word: read at one's own speed.

The designer should be contacted early in the planning of a production. He can then assist the writer in suggesting which points of his narrative are likely to require most reinforcement visually and what sort of reinforcement that might be. The possibilities, given an adequate budget and a reasonable production schedule, are almost unlimited. Even a dedicated video designer cannot keep up with the constantly increasing number of possibilities for visuals and it should certainly be no embarrassment to a writer or producer to ask for assistance in this area.

The designer should be able to advise the writer of the lengths of time needed to adequately visually express certain ideas. He may also be able to come up with an arresting visual theme which would encompass the set and graphics and help make the show exciting and memorable. If so, the writer should certainly be aware as early as possible so that the script and visual style can strengthen and justify each other.

Very often when the designer comes in too late, a good visual idea is laid over a script which may be equally good but is at odds with the visual style.

A few years ago I worked with David Prowett (producer/talent) and Jack Sameth (director) on a production which attempted to explain the U.S. economy and its inflationary cycles to the viewers of PBS. We developed a fairly obvious,

but, I thought, effective visual metaphor in the form of a huge elliptical chart. It allowed David to move physically as he moved historically following a jagged line indicating the ups and downs of our economy through the past two centuries. As he turned from the historical to the present effects of the economy on various aspects of our lives, the red line took on a jagged course across the studio floor connecting various minisets which suggested gas stations, hospitals, homes etc. David Prowett allowed the line to draw him through each of the areas where he made incisive commentary on each of these areas. A final discussion with Galbraith and other well-known economists was staged in front of the historical chart which began the program. In this way the chart not only helped unify the show visually but also tended to place the discussion in a historical perspective.

I describe the program because it was a fairly good example of the assistance sets and graphics can lend to very difficult informational programs. I think that the program, had it been staged in limbo or on an indifferent set with no particular thought to graphics, would have been very difficult to absorb; this in spite of its very fine host and superb director.

Other types of informational programming have as much to gain from attention to the visual demands of television. The spoken word, unassisted by some sort of visual device, simply does not stand as well on its own as the same thought expressed in print. As a general rule only information less complicated than a telephone number can be expected to be absorbed on television without visual support.

Once this concept is accepted, the graphics designer needs to point out that if the information is to be retained by the viewer he can make that retention much more likely by making the visual points in a fresh or memorable manner. Generally this should not be a matter of looking for a dazzling gimmick for each point, but rather a unifying visual style which can become a framework within which all the visuals will seem very much at home.

Naturally, the set design should echo the style of the graphics and give the show a "look" which is consistent. Sometimes this may be only a color scheme, a repetition of shapes or design elements. This consistency is not only a bow to good aesthetic theory, it serves the very practical purpose of preparing the viewer unconsciously for the visual support. When a strong visual takes the screen, it has, for all its originality, a familiar note which allows the viewer to accept it. Popping up out of nowhere it can jar the audience and for a brief period concentration and communication are broken. These remarks apply to programming in which complicated information is being presented in a scripted form.

One kind of informational programming neither fully scripted nor requiring graphics beyond titles and credits is the interview.

The set designer for an interview program has much more to offer the producer than is generally understood. First the style of the program and its purpose—serious or light, trendy or conservative, analytical and formal or cozy and relaxed—is almost always asserted by the surroundings even before the

CITIZEN ACTION

Communications Rewrite, 1978

By SARAH ORDOVER

host has had a chance to open his mouth. If visual cues are implied by a hand-me-down set from an earlier production the talent on the set will have to struggle against that impression throughout the program.

Another area of concern in set design for interview situations is placement of chairs and other furniture. Often this is discussed exclusively in terms of camera angles and the ease of getting shots.

Many producers and directors have yet to give a thought to the effects of physical distance on the performances of the participants in an interview. Surely it is obvious that physical distance creates a psychological distance as well. A slightly more than usual physical distance between the participants in an interview causes them to speak slightly more loudly and gesture more frequently than they would otherwise. This is an encouragement to animated exchanges—even hostility. If excitement is in order, that consideration may well compensate for a less comfortable two-shot.

The height of chairs and their relation to other furniture has as much effect on the manner of behavior of the host and guests. A competent designer will make certain he is aware of the producer's intent and insure that the setting encourages the relationships that were originally conceived for the program.

Informational television programs not intended for broadcast are of course governed by the same common sense visual rules that govern broadcast television. Originally these programs were such a novelty in some of their applications that their producers could count on the rapt attention of their audiences in spite of constant verbal repetition made necessary by off-hand or non-existent graphics. Sets likewise were frequently unimaginative in the extreme.

The tremendous increase in activity in non-broadcast television in the past half-dozen years is source of delight to the professional, but it has considerably lessened the element of novelty.

In this new and tougher market these non-broadcast productions must make the same effort toward conscientious visual communication that good broadcast television attempts. Often the designers' problems are more difficult in the non-broadcast production because the messages are more complicated. The specialized language is not part of the general vocabulary.

The audience, of course, is specialized too and can be expected in many cases to bring some understanding of the subject to the screening. But they also bring with them an attention span whittled down by years of watching broadcast television and, one can assume, fairly high expectations for quality production.

Frequently thousands of dollars are spent on rentals of technical gear. While a source of marvel to the production team, it is meaningless to the audience as a whole. It may add relatively little to the understanding of the message.

Rarely can any other aspect of a production offer a greater ratio of value to dollar spent than does visual design. A good designer can work wonders on a small budget. Often the elimination of a minor detail of the production—such as a superfluous location set-up—may save enough money to provide exciting graphics and a set which give the production real style and meaning.

Scott Ripley is Art Director at WETA-TV in Washington, D.C. He produces and directs broadcast educational series.

June 7, 1978, should have been a landmark for the future of broadcasting. Congressman Lionel Van Deerlin, Chairman of the House Subcommittee on Communications revealed the long awaited rewrite of the Communications Act of 1934. The 1934 Act predates television and is generally construed as inadequate to deal with modern technological innovations. The rewrite encompasses changes in everything from local telephone service to satellite communications.

Since publication of the first options paper by the Subcommittee staff in October, the rewrite has caused a stormy twenty month battle marked by a continual stream of threat-trading and stalemates between commercial broadcasters and the subcommittees. For awhile, rumors around Washington indicated that the broadcasters were successful in their attempt to squelch Van Deerlin's "overhaul," and many people supposed that the rewrite would never be produced.

In an effort to reconcile broadcasters to the bill, the Subcommittee initiated negotiations with a specially established Broadcast Advisory Group. Controversy centered on proposed "trade-offs." The trade-offs included lengthening radio licenses, repealing fairness doctrine for TV and equal time for radio in exchange for a spectrum use fee to support minority ownership and public television, as well as the replacement of mandated public access for equal time and fairness.

Below follows a chronology of broadcaster/Subcommittee negotiation:

• **Dec. 12, 1977**—The Broadcast Advisory Group agrees unanimously not to produce a "laundry list" for Van Deerlin stating "Any amendments to the Communications Act should be made with a rifle not a shotgun."

• **Dec. 19, 1977**—Van Deerlin counters, saying that "you don't graze on public lands without paying something for it."

• **Jan. 9, 1978**—The National Association of Broadcasters issues a Statement of Principles unequivocally endorsing the Comm. Act of 1934 stating: 1. The overhaul is not in broadcasters' interest. 2. Fairness and Equal Time should be repealed. 3. Lengthen T.V. License to 5 years. 4. Remove government authority to interfere in advertising.

• **Feb. 5, 1978**—Van Deerlin writes "TV View" for *Sunday New York Times* In this article he says "the broadcast industry feels embattled as never before. . . . The industry chooses to draw wagons into a circle around the hopelessly outdated Communications Act of 1934."

• **Feb. 1978**—Van Deerlin announces that the Subcommittee will hold informal public directional discussion on the rewrite and that the bill would be completed June 1 despite opposition.

• **March 7, 1978**—The Subcommittee holds four days of discussions revealing a liberal but cautious view favoring competition as the means to create diversity. Van Deerlin and Frey say they will sponsor bill alone if they must.

Overall, things looked good for public interest media reform. In the *New York*

Times article, Van Deerlin brought hope to activists by stating that the task of Congress is "to make certain it serves the consuming public, and not just the varied industrial or business interests involved."

The trade-offs were mild. Repeal of fairness and equal time for public access; lengthening of radio licenses for a spectrum use fee to support minority ownership and Public Television. All in all, a good deal for the public.

But, public interest groups underestimated the strength of the broadcast lobby. Moreover, there is no organized media reform lobby. Rumors implied the threat of a black-out of members of Congress who were amenable to the bill if it ever reached the House floor. Few in Congress could afford to vote against their local TV station.

Van Deerlin softened his line in an effort to get the bill out of Committee. He deleted mandated public access, added TV to the license extension and curbed the powers of the government to interfere in everything but technical regulations.

The Communications Act of 1978 prescribes that regulation should be necessary only to the "extent marketplace forces are deficient." The 1934 Act designates that regulation should insure the "convenience and necessity" of the public. The rewrite stresses reliance on competition rather than regulation to create a diverse marketplace of ideas and forums. The overall tone, expressed by Congressman Frey is "less regulation and less restrictions."

The Rewrite of the Communications Act Will

1. Abolish the Federal Communications Commission replacing it with a Communications Regulatory Commission. The CRC will have limited powers of enforcement with primarily technical jurisdictions.

2. Establish a National Telecommunications Agency as an independent policy-making body in the executive branch. This agency will replace the newly created National Telecommunications and Information Agency now

within the Commerce Dept. (see page 14.)

3. Suspend all regulations, except technical rules, surrounding radio broadcasting: grant licenses with indefinite terms and abolish fairness and equal-time doctrines.

4. Lengthen television license terms from 3 to 5 years immediately, make terms indefinite in 10 years. Require stations to adhere only to "equity" principle in presenting views, and observing "equal time" only in major elections.

5. Prohibit all federal regulation of cable television. Cable would be regulated intra-state.

6. Establish a "telecommunications fund" financed by license fees to support public broadcasting, the new regulatory commission and ownership of stations by minorities and development of rural telecommunications.

7. Replace the Corporation for Public Broadcasting with a private nonprofit corporation, the Public Telecommunications Programming Endowment.

8. Remove restrictions on editorializing and endorsement of political candidates by public broadcasters.

9. Lift restrictions against the entrance of AT&T into telecommunications but could require the divestiture of Western Electric, its equipment manufacturing firm.

What People Are Saying About It

Reactions to H.R. 13015 are reserved. Its widesweeping nature keeps public officials from making hasty proclamations before the 3 weeks of hearings in August.

A telephone survey of Subcommittee members revealed that many are still reviewing the legislation and have not formulated definitive opinions yet.

An adhoc committee on the rewrite is currently forming. Headed by Nick Johnson, National Citizens Communications Lobby, Ron Brown, Urban League and Joe Rauh, Leadership Conference on Civil Rights, the committee urges interested parties to contact NCCL, 1346 Connecticut Ave., N.W. Washington.

LETTER TO CONGRESS

Members of the House Subcommittee on Communications: Representatives Charles Carney, Louis Frey, Albert Gore, Marc Marks, Edward Markey, Barbara Mikulski, W. Henson Moore, Carlos Moorhead, John Murphy, Thomas Luken, Martin Russo, Timothy Wirth, Lionel Van Deerlin, Henry Waxman. U.S. House of Representatives Washington, D.C. 20515.

Members of Senate Subcommittee on Communications: Senators Earnest Hollings, Warren G. Magnuson, Howard Cannon, Daniel Inouye, Wendell Ford, John Danforth, John Durkin, Robert Griffin, Bob Packwood, Donald Riegle, Harrison Schmitt, Ted Stevens, Edward Zornisky. U.S. Senate, Washington, D.C. 20515.

The Communications Act of 1978 is a breach of the public interest. The bill is based on the supposition that competition in the marketplace will create diversity. This premise is an inappropriate guide for telecommunications policy in an industry where monopoly is the rule.

Instead of prescribing communications services for the "convenience and necessity" of the public, the new act designates that regulation should exist "to the extent marketplace forces are deficient." Congressmen Van Deerlin and Frey have offered a virtual giveaway to business interests which leaves the public out.

The bill abolishes ascertainment, fairness, equal-time and the regulatory commission's ability to enforce anything but technical standards. By removing these restrictions, the legislation leaves no method for public recourse. The bill does not sufficiently address the problem of EEO enforcement and while expediting the procedure for license challenges, establishes a basis for challenging which is wholly ineffective.

Marketplace determination can only lead in one direction for the public—backwards. There is no evidence to show that broadcasters, left to their own devices, will continue to abide by their commitment to the locality they serve.

Rep. Van Deerlin's attempt to rewrite the outdated Communications Act of 1934 is applaudable, though in its present condition the new legislation is unsatisfactory. The public interest must be mandated to ensure that communication services will act for the "convenience and necessity" of the people.

Sincerely, _____